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Painted by Julius Romano

Engraved by George Cooke

Frontispiece to Vol. 3

THE
HISTORIC GALLERY
OF
PORTRAITS AND PAINTINGS;
AND
BIOGRAPHICAL REVIEW:

Containing
A BRIEF ACCOUNT OF THE LIVES OF THE MOST
CELEBRATED MEN,
IN EVERY AGE AND COUNTRY;
AND
GRAPHIC IMITATIONS OF THE FINEST SPECIMENS
OF
THE ARTS;
ANCIENT AND MODERN.

WITH REMARKS, CRITICAL AND EXPLANATORY.

Tamen utile quid sit
Prospiciunt aliquando. *Juv. Sat. 6, lin. 319.*
Docti rationem artis intelligunt, indocti, voluptatem.
Quint. lib. ix. 4.

VOL. III.

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1815.

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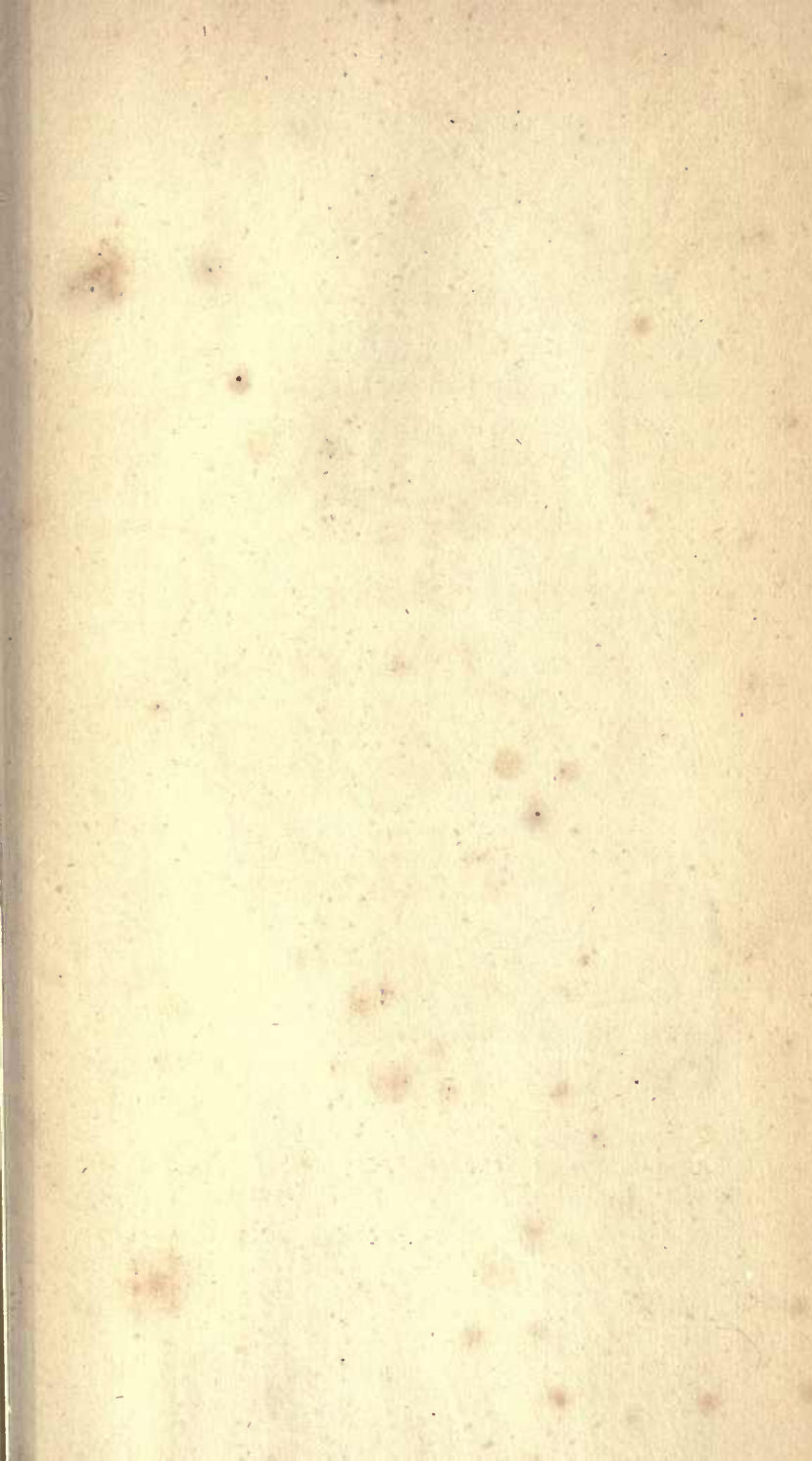
JULIO ROMANO.

This picture is attributed to Julio Romano; but there is no positive evidence of its being by the hand of that master. It formed, no doubt, a part of the pannels of some great work, or filled a vacuum in some extensive gallery. Although it is impossible, at this distance of time, to ascertain its real author, it bears evident marks of the Roman school. If it be, in fact, the production of Julio Romano, it is imagined that it was produced at the time when that celebrated artist imitated the style of Raphael. The figure is remarkable for the grace of its attitude and the chastity of its design; and the drapery is arranged in the most tasteful manner.

ABUNDANCE

THEY TOOK

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Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Poultry, 1808.

SCHAH ABAS.

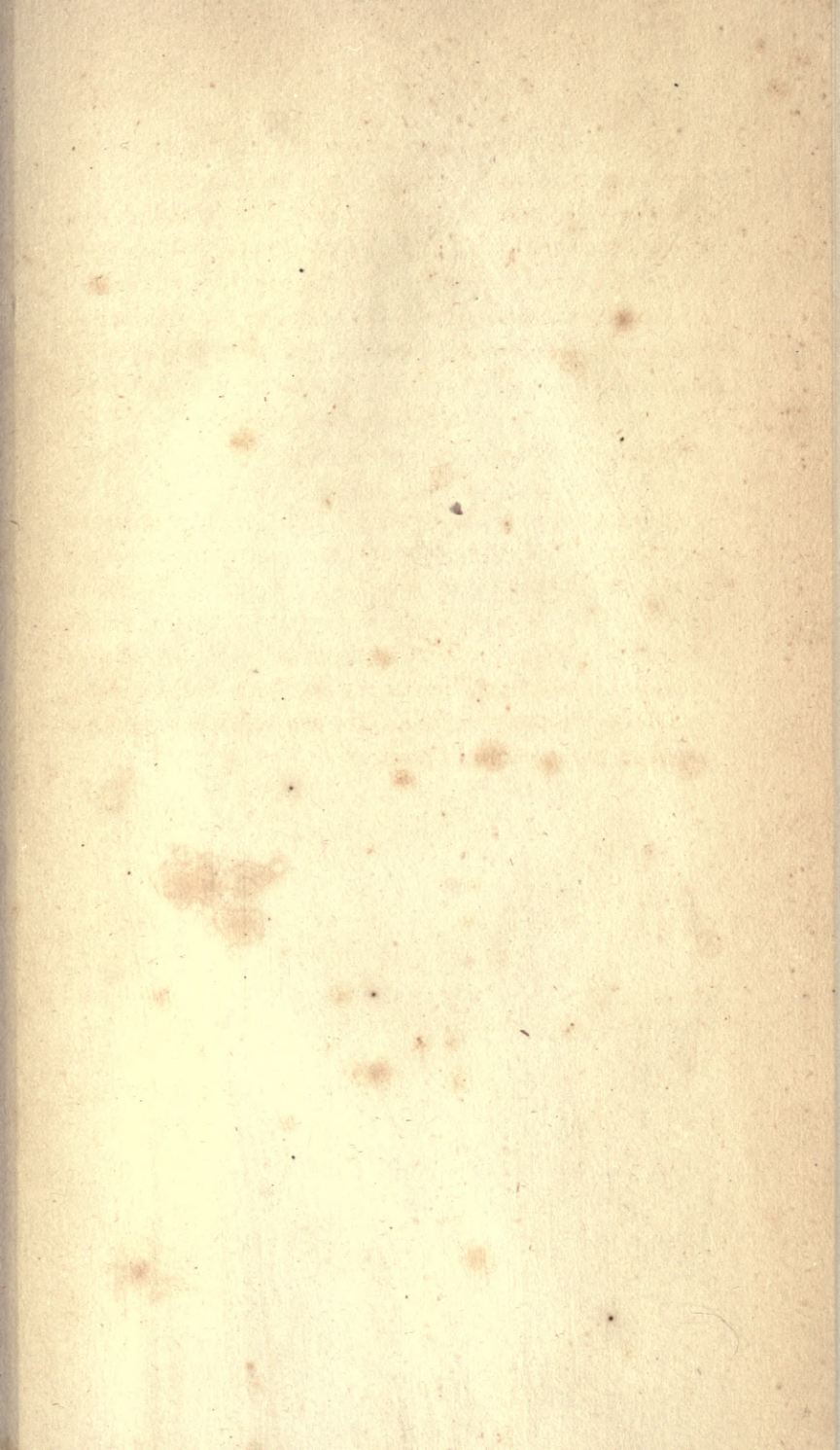
It is impossible in the following short and simple notice to give any just idea of the long and brilliant reign of this distinguished prince.

ABAS, the third son of Khodabendeh, ascended the throne of Persia in 1585, immediately after the death of his brother, Schah Ismaël. He was, at that epoch, Viceroy of Herat, in Khorasân, and engaged in a dispute with the Uzbeks, who had possessed themselves of that province. He soon succeeded in expelling them; and pushed his conquests so far towards India, that he took, among his titles, that of *Padschâh* Sind, (King of Sind). He possessed himself also of sundry other provinces dependant upon the Mogul empire, such as Kaboul, Quendahâr, &c. His arms were less victorious against the Turks; for while he was occupied on the borders of India, in 1618, they made a descent into Mazenderan, but were at length repulsed. Abas reconquered not only the Mazenderan and Chyrvan, but drove the enemy beyond Van and Teflys, and took Bagdat and Bassorah. Armenia was ravaged, and 30,000 families transported into Mazenderan, a country that, until that period, had been a desert.

In depopulating Armenia, from whence he drew the inhabitants to the very centre of his dominions, Abas had a double motive. The Turks, with whom he was frequently at war, never failed falling upon Armenia,

where they found ample subsistence. The depopulation of this province was, therefore, prejudicial to them in the extreme. He also well knew, that the principal and original source of wealth, and consequently of the prosperity of a great empire, was commerce; for which reason he endeavoured to naturalize, among the Persians, a nation, in fact, inconsiderable, but justly celebrated throughout Asia, by its skill in commercial operations, and by the immense relations it maintained with the different parts of the East, however distant.

In 1622, with the assistance of the English, with whom he had entered into an alliance, he took Ormus from the Portuguese: and, after a glorious reign of forty-five years, Schah Abas died at Zazoayn, in 1629. In the Imperial Library, at Paris, there is a history of this monarch, written in Persian, in one large volume, folio, which is extremely curious. He was the first who made Ispahan the capital of Persia.





George Cooke fecit.

London: Published by Vernor, Hood & Sharpe, Poultry 1808.

ADRIAN.

PUBLIUS ÆLIUS ADRIANUS, Emperor of Rome, was born, A. D. 76. The Emperor Trajan, who had been his tutor, induced him to marry his niece, Sabina, and adopted him, after having put his talents and his valour to repeated trials. He became, successively, Prætor, Governor of Pannonia, and Consul. Adrian was, in some measure, indebted for his elevation, to the Empress Plotina, to whom he always evinced the greatest gratitude ; and whom, after her death, he caused to be placed among the gods.

Adrian ascended the throne in the year 117, at the age of forty-one ; and more desirous of securing peace to the empire, than of acquiring glory, the first use he made of his power was to abandon all the conquests that had been achieved by Trajan, and his predecessors, beyond the Euphrates ; and to make that river the boundary of the Roman empire. He demolished the magnificent bridge, built by Trajan, across the Danube ; and would even have made that river also a limit, and abandoned Dacia ; but was restrained by the consideration of the vast number of Romans who were established in that province.

On his arrival at Rome, Adrian relinquished what was due to the imperial treasury during a period of sixteen years, and publicly destroyed all the records and obligations. He was accustomed to say, that an emperor

should imitate the sun, that illumined, without exception, every climate in the universe; and, in the third year of his elevation, began his travels into the several provinces of his empire, not thinking it his duty to rely, implicitly, upon those who governed them. Almost the whole of his reign was employed in these useful journies, which greatly contributed to the re-establishment of military discipline: marching always barefoot, and uncovered, at the head of his troops, in the most inclement seasons, and in the roughest roads—partaking the same food—and displaying, only in Rome, the magnificence of an emperor.

Perhaps no prince constructed so many private and public edifices. In almost every city he visited, he erected some memorial of his fame. He travelled into Gaul; from thence he went to Britain, where he built the famous wall, extending from the mouth of the Tyne to Solway Frith, to secure the Roman province from the incursions of the Caledonians. At Rome, he rebuilt the Pantheon, and many other monuments; threw a new bridge across the Tyber: and not far from thence constructed a magnificent tomb. This immense edifice was converted into a fortress when Rome was besieged by the Goths, upon whose ruins the castle of St. Angelo is placed. He founded several cities, and rebuilt many others; particularly Jerusalem; and honoured Adrianople with his name. To the former place, Adrian sent a Roman colony, and gave it the name of *Ælia Capitolina*, having erected there a temple to Jupiter Capitolinus, upon the scite where the temple, dedicated to the Supreme Being, formerly stood. This circumstance induced the Jews to revolt, and caused the massacre and almost the total ruin of that nation. He restored to the inha-

bitants of Alexandria, the privileges of which they had been plundered. But Athens was his favourite city; which he very frequently visited—adorned it with splendid edifices, and enriched the inhabitants by his liberality.

He returned to Rome about the twentieth year of his reign, and his health being on the decline, led him to turn his thoughts on a successor. He at first fixed upon Lucius Commodus Verus, who died before him;—afterwards, he made choice of Titus Antoninus, the pious, enjoining Him to adopt Marcus Aurelius.

Adrian manifested great clemency upon his ascent to the throne. It was then that he said to one of his enemies, whom he embraced, *You are now safe*. But he was naturally cruel, and displayed his disposition on various occasions. In his latter years, when suffering under acute affliction, he entreated those who surrounded him to take away his life: exercising, at the same time, his savage propensity, and directing the execution of several of the most distinguished persons in the empire. Many senators were destined to share the same fate, but Antoninus apprising them of their danger, they kept themselves concealed until the death of Adrian, which happened at Baia, in Campania, in the year 138, at the age of sixty-two, after a reign of twenty-one years.

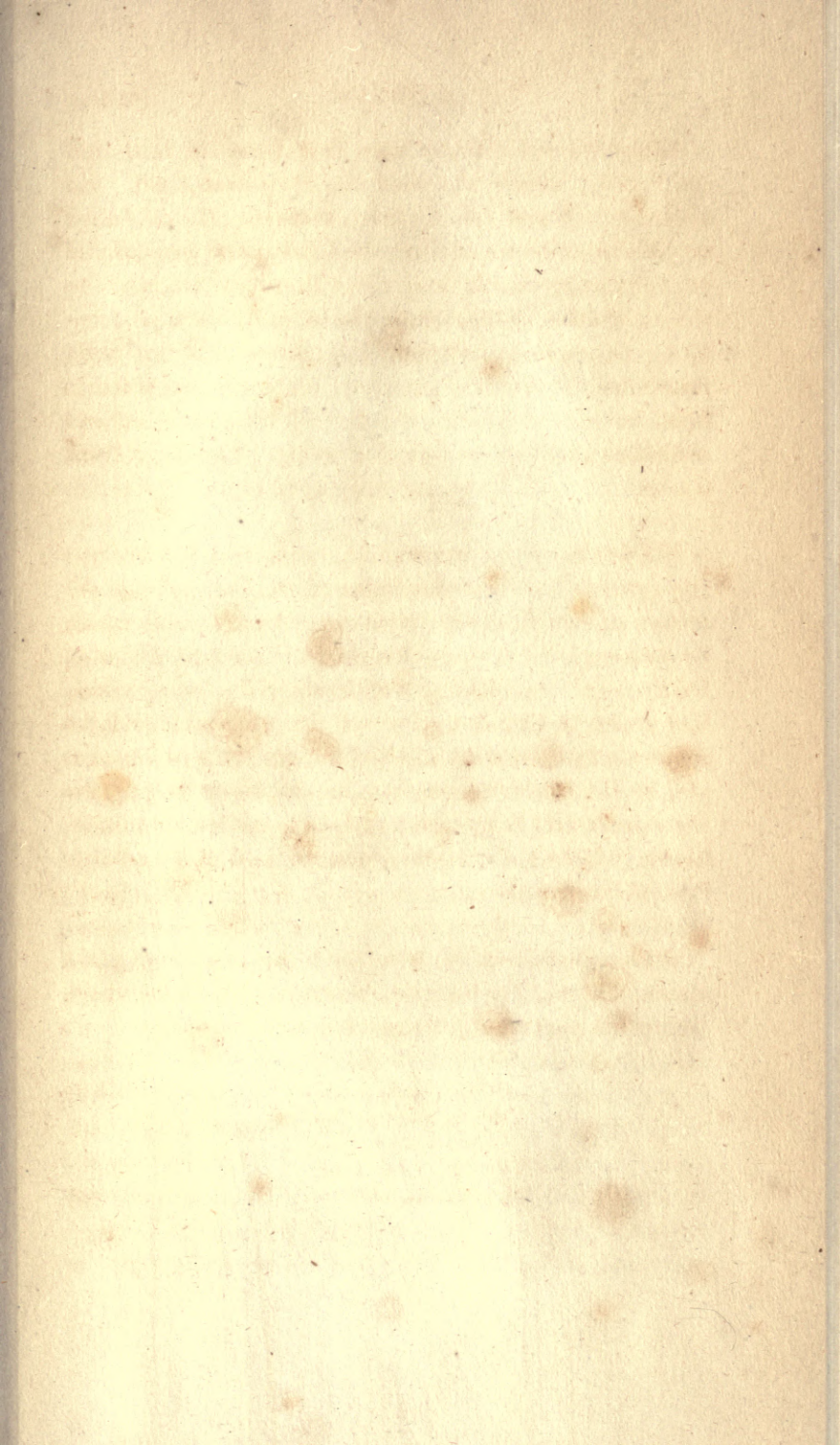
The Emperor was gifted with a prodigious memory, and was instructed in almost all the sciences; being at once distinguished as a philosopher—an orator—poet—and grammarian. He was no less skilful in the fine arts, and extended his protection to literature; although he had the weakness to be envious of those who surpassed, or even equalled, him, in point of talent.

Adrian united all the laws that were in force in a single code, which he called the *Perpetual Edict*. He abolished the sacrifice of human victims. He published no particular decree against the Christians, but ordered the laws to be carried into effect that had been made to their prejudice, which gave rise to a dreadful persecution. Convinced, however, in a little time, of their innocence, by the remonstrances that were presented to him, he put an end to the fury of their enemies, and conceived even the project of erecting a temple to Jesus Christ.

If Adrian may be reasonably reproached for his cruelty towards the first characters of the empire—his excessive superstition—his passion for Antinous, to whom he consecrated a temple—his severity towards his wife, Sabina—and the readiness with which he, at all times, lent an ear to the accusations of informers:—it must be acknowledged, that he merited the gratitude of his people, by the continual anxiety he displayed to promote their peace and happiness; and, in a particular manner, for his judicious choice of Antoninus and Marcus Aurelius, as his successors.

On his death bed, he composed the following Latin verses, addressed to his soul, (translated by Pope,) which betray his uncertainty in regard to a future state:—

Animula vagula, blandula
Hospes, comesque Corporis
Quæ nunc abibis in loca
Pelledula, rigida, nudula
Nec, ut soles, dabis Jocos.





Painted by Holbein

Engraved by George Cooke.

London, Published by Verner, Hood & Sharpe, Poultry, 1808.

ANNE OF CLEVES.

As Henry remained two years a widower, it was supposed that his grief for the death of Jane Seymour had prevented his thoughts from being directed to another choice; but the truth is, that very soon after her death, he determined to marry again, and felt no other indecision, but as to the person whom he intended to honour with his hand. Unwilling this time to bestow it on a subject, he rather wished to select some foreign Princess, whose birth should be nearer his own, and by means of whose alliance, his affairs might receive a considerable accession of security and dignity; policy, therefore, and not affection, was to be the basis of his fourth nuptials. The Duchess-Dowager of Milan, the Duchess-Dowager of Longueville, her sister, and Mary of Bourbon-Vendôme, were successively proposed to him, but they were rejected either from political considerations, or from more private motives. He was as scrupulous with regard to the person of his wives, as if his heart had been really susceptible of a delicate passion; and he was unwilling to trust any relations, or even pictures, on these important occasions. He proposed to Francis the First, that they should have a conference at Calais, under pretence of business, and that this monarch should bring with him the princesses, and the finest ladies of high rank in that kingdom, that he might make his choice among them; but the gallant spirit of Francis revolted at so indelicate a proposal. He was impressed with too much respect he said, for the fair sex, to carry ladies of the first rank,

like geldings to a market, there to be chosen or rejected, by the humour of the purchaser. Thus disappointed on the side of France, Henry turned his eyes to the families of Germany, being desirous of consolidating the protestant interest, by an alliance with the Princes of the Smalcaldic league—Cromwell, at length, proposed to him a marriage with the Princess Anne of Cleves, to which the King assented.

She was the daughter of John, Duke of Cleves. She seems to have excited little curiosity or interest, previous to her arrival in England. The treaty of marriage had begun with her father; but some difficulties intervening, the negociation was suspended. It was revived, and completed, with Duke William, her brother. The match was opposed by the Elector of Saxony, who had married Sybilla, the elder sister of Anne; but Henry, who had been seduced by a flattering picture of Hans Holbein, was the more peremptory in carrying on his suit. His taste either led him to the admiration of tall and robust women; or he might imagine, that they were better suited to him, who was now grown somewhat corpulent. By those who had seen the Princess of Cleves, he was informed, that she possessed those essential requisites; he therefore gave orders for her immediate journey to England. Impatient to be satisfied with regard to the person of his bride, he went privately to Rochester, where he could examine her unobserved and unknown; but his expectations were cruelly damped—he found her tall, indeed, and her proportions were as striking as his most enlarged fancy could suggest; but she was extremely plain, and entirely destitute of dignity, or grace. He swore that they had brought him a great Flanders mare, and that he could not possibly bear her

any affection. To complete his dissatisfaction, she could speak no language but Dutch, of which he was utterly ignorant. On his return to Greenwich, he pathetically lamented his hard case,—and was little consoled by his courtiers, who told him, that kings could not, like private persons, chuse for themselves, but must receive their wives from the judgment and fancy of others.

He was indeed so disgusted with his choice, that he deliberated in council, whether the match should not be dissolved, and Anne sent back to her own country ; but the situation of his affairs was at this period of time, unusually critical. The Emperor was then at Paris on a visit to the King of France, and Henry suspected them of some design inimical to his interests. It was necessary to form a counterbalancing league among the Princes of Germany. He knew that if he dismissed the Princess of Cleves, such an affront would be highly resented by her family and friends, who were sufficiently powerful, when united, to revenge any insult wantonly offered them. He was, therefore, notwithstanding his aversion to her, under the necessity of completing the marriage, and told Cromwell, “that as matters had gone so far, he must e’en put his neck into the collar.”

They were accordingly married on the 6th of January, with the usual pomp. Cromwell, who had promoted this union with a perseverance which was fatal to himself, and whose interest was so nearly concerned in the degree of favour which the new Queen was to enjoy, was anxious to learn from the King, on the morning following the marriage, whether he now liked his spouse better : but Henry said he hated her more than ever :—That her per-

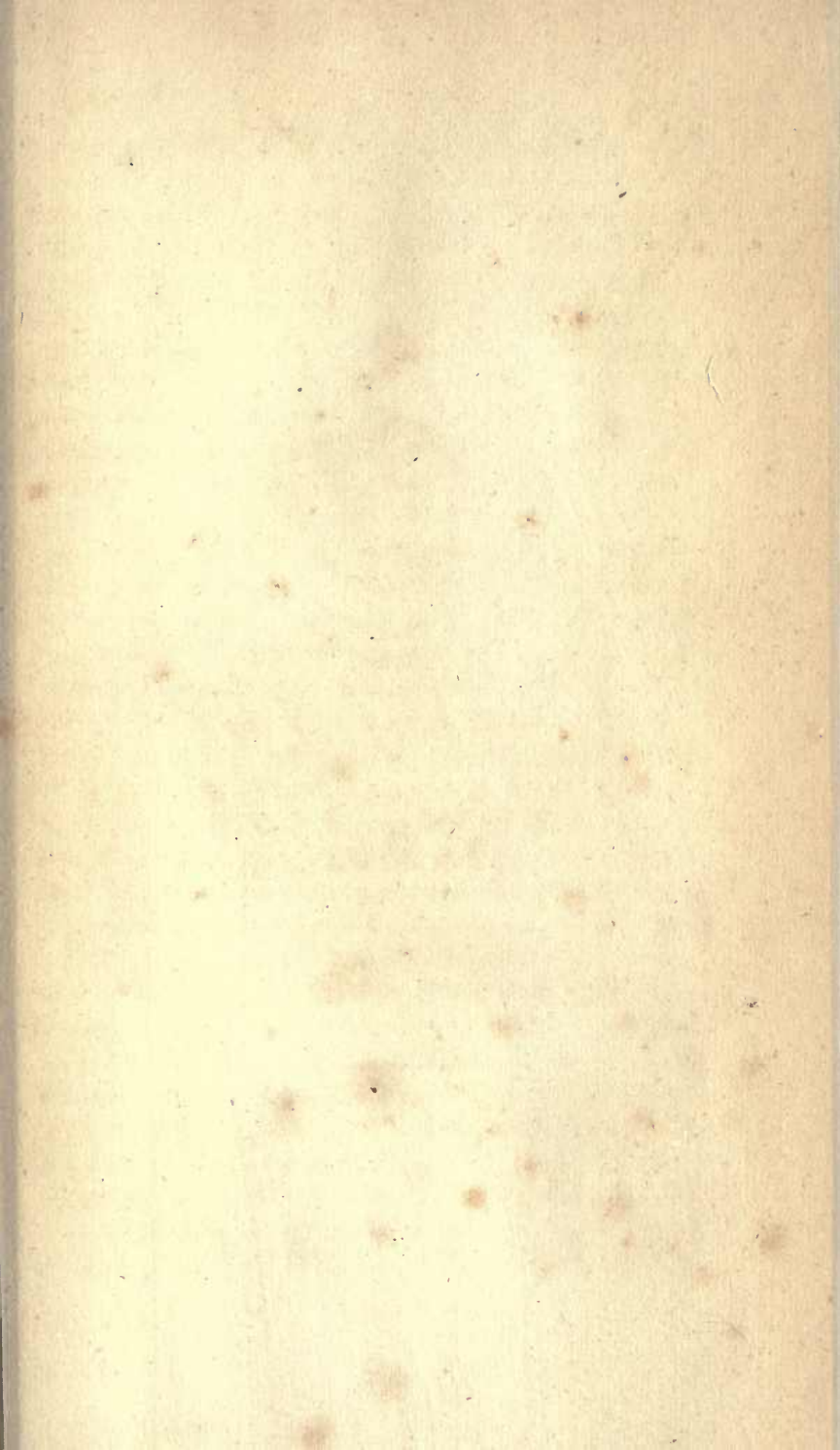
son was still more disagreeable on a nearer approach—that he had not consummated the marriage—and believed he never should. He then entered into some explanations, which strongly marked his disgust and aversion. He even suspected her deficiency in a point upon which he always expressed the nicest delicacy. He, however, continued to be civil to Anne, and seemed to repose usual confidence in Cromwell; but the rage and discontent which he felt at the ill-assorted marriage thus effected principally by his means, though concealed awhile, burst at length upon that unfortunate minister, Upon the most frivolous pretences he was tried, condemned, and executed. He was a man of prudence, industry, and abilities, worthy of a better master, and a better fate.

The Queen herself seems to have been blessed with a happy insensibility of temper. The King's dislike, which he publicly avowed, and which indeed was visible to all the world, appears to have given her very little trouble or concern, nor was the German phlegm of her disposition disturbed by the mortifications which she daily experienced. That she was not destitute of capacity and intelligence may be surmised from the readiness with which she acquired the English language, and the facility with which she spoke it, even before her marriage was announced. At length the King's aversion becoming too powerful for his endurance, he resolved to part with her. The House of Peers and the Commons, well apprised of the King's intention, petitioned that he would allow his marriage to be examined; and orders were immediately given to lay the whole proceedings before the convocation. Anne had formerly been contracted, by her father, to the Duke of Lorrain, but she

as well as the Duke, were at that time under age, and the contract had been afterwards annulled by consent of both parties. Henry, however, pleaded the pre-contract as a ground of divorce, and he added two reasons more, which may seem a little extraordinary,—that when he espoused Anne, he had not *inwardly* given his consent,—and that he had not thought proper to consummate the marriage. The convocation was satisfied with these reasons, and solemnly annulled it. The parliament ratified the decision of the clergy, and the sentence was soon after notified to the Queen.

The King had, already, under the pretence that the country air would better agree with her, removed her to Richmond, and there she received, with the utmost calmness, the notification of her divorce. She was, perhaps not displeased to be released from an union which gave her so little satisfaction, or the impenetrable serenity of her temper was proof even against the dissolution of her marriage, and the loss of a crown. She readily consented to terms of accommodation with the King, and when he offered to adopt her as his sister, to give her precedence next to the Queen and his daughter, with a settlement of 3000l. a-year, she accepted of the conditions, and gave her consent to the divorce. The only instance of pride which she betrayed, was in refusing to return to her own country, and display the singular circumstance of a Princess returning to Flanders in a private condition, after having left it as Queen of England. She continued in England till her death, which happened July 16, 1557, at her house at Chelsea,—and was interred, with great solemnity, on the south side of the choir, in Westminster Abbey.

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ANNE BOLEYN.

It has been often said, by those who delight in assigning trifling causes to the greatest events, that the reformation which separated those kingdoms from the communion of Rome, and spread so wide a schism in the religious opinions of mankind, was principally, if not altogether, occasioned by the love of Henry the Eighth for this celebrated woman. Voltaire, whose light and often ludicrous style would be alone sufficient to discredit many parts of his general history, were it not already well known that he wrote with too much rapidity to be always certain of his facts, has asserted, that England owes its deliverance from popish thralldom to an unexpected opposition to the King's desires, and that this mighty change, which could not be brought about by a slavery of five hundred years, nor by the continual murmurs of the people against the ST. PETER'S PENCE, reserves, provisions, annats, collections, sale of indulgences, and other exactions of the church, was at length effected by the interested virtue of Boleyn. He has heedlessly numbered her among the mistresses of Henry; and, with singular inconsistency, afterwards declares, that his passion being further irritated by her resistance, he was compelled to make her his wife. But it has been already hinted, that his scruples respecting the legality of his former marriage, had preceded his acquaintance with Anne; or, at least, any design upon her person. And it is observable, of that strange and capricious tyrant, that he rarely indulged in promiscuous amours, but always palliated the inconstancy

of his disposition, by the respectable sanction of matrimony. It would have been happy, perhaps, for his first wives, if he had allowed himself a greater latitude in this respect—and, instead of making them suffer for his own caprice, had sought, among the willing beauties of the court, an occasional relief to his domestic disgust and jealousies.

Anne Boleyn, the second wife of Henry the Eighth, was born in the year 1507. She was the daughter of Sir Thomas Boleyn, afterwards Earl of Wiltshire and Ormond, by Elizabeth, daughter of Thomas Howard, Duke of Norfolk. She was thus allied to all the principal nobility of the kingdom, and might, possibly, through her mother, claim a remote descent even from the crown itself. But her father, though employed by the King on several embassies, does not appear to have been opulent. At the age of seven she was carried over to France, with Mary, the sister of Henry, who was married to Louis the Twelfth. When, upon the death of Louis, the Queen-Dowager returned to England, Anne remained attached to the court of France, being many years in the service of Claude, the Queen of Francis the First; and afterwards passed into the family of the Duchess of Alençon, his sister, a woman of singular merit. Her beauty and accomplishments, from her earliest years, were admired in the gay and splendid court of Francis. Many of the French writers, and the amusing Brantôme among the rest, have mangled her fair fame in the most outrageous manner. Not content with consigning her to the arms of Francis himself, they represent her as the common wanton of his courtiers; and seem pleased that a woman, whose morals were thus decried, should have been permitted to share, and disgrace, the throne of England.

But accusations so general as these, and for the veracity of which not the slightest proof has been adduced, have been disregarded, by English historians, as unworthy of refutation. The exact time when she returned to England is not certainly known, but it was, probably, in 1527, and she was soon after appointed maid of honour to the Queen. The Lord Percy, eldest son of the Earl of Northumberland, and notwithstanding his high rank, a domestic of Wolsey, paid his addresses to her. Her consent to a marriage with him may prove that her design upon the heart of the King was not so early formed as has been supposed; and that she, at that time, little thought of aspiring to the honours of royalty. But this union was opposed by the cardinal, for some private reasons which have not been satisfactorily explained.

That a woman, educated in all the elegant accomplishments of the French court, should have excited peculiar admiration in the court of Henry, where the manners still retained all the grossness of the age, cannot be wondered at; and that, thus endowed, she should have attracted the notice of the King, may be considered equally natural. Henry's scruples had made him break off all conjugal commerce with his Queen, but as he still maintained an intercourse of civility and friendship with her, he had occasion, in the frequent visits which he paid her, to observe the youth, the beauty, and the charms, of Anne Boleyn. Finding the accomplishments of her mind not inferior to her personal graces, he entertained the design of raising her to the throne, and was, perhaps, the more confirmed in this resolution, when he discovered that her virtue and modesty prevented any hope of gratifying his passion in any other manner. But this resolution was, for some time, concealed; and the King

awaited, with as much serenity as the extreme ardour and impatience of his temper would permit, the dilatory proceedings of the court of Rome. He contented himself with some general effusions of gallantry, of which the following song, said to have been composed when he *conceited love* of her, and set to music, by Bird, may serve as a specimen.

The eagle's force subdues each byrde that flyes,
 What mortal can resyste the flamying fyre:
 Dothe not the sunne dazzle the clearest eyes,
 And melt the ice, and make the froste retyre?
 Who can wythstand a puissant Kynge's desire?
 The hardest stones are pierced thro' with tools—
 The wysest are with princes made but fools!

If we admit him to be the author of these lines, it may be considered as not among the least singularities in the incomprehensible character of Henry, that he was perhaps, not the most contemptible poet of his time, and possessed a soul susceptible of the charms of music.* His letters to Boleyn have been preserved, and are now in the Public Library of Paris. They are much superior, both for style and sentiment, to his miserable polemical productions. The hand writing is strong and clear, and might be easily decyphered, but for the numerous abbreviations. How the French became possessed of these

* He was skilled in music, could sing his part, and used to compose services for his chapel.—*Vide English Worthies*, page 12. A service composed by him is still performed in some cathedrals. In the British Museum is preserved, a missal, which belonged to Henry the Eighth, after his breach with the church of Rome;—in the Kalendar he has blotted out all the saints that had been Popes.

There is a song, said to have been written by Anne Boleyn, in Sir John Hawkins's History of Music.

letters is an historical fact which was not explained to the writer of this memoir, when he visited that celebrated literary establishment; but it may be presumed that they found their way to France upon the death of Charles the First, when his papers and libraries were sold and dispersed.

When the cause itself was evoked to Rome for the decision of the church, and the ingenuity of Cranmer had secured to the King the means of obtaining his divorce, in defiance of the pope's authority, he determined to stand all consequences, and give a loose to his new attachment. In September, 1532, he created Boleyn Marchioness of Pembroke, that he might raise her by degrees to the elevation he designed for her; and on the 25th of January following, he privately celebrated his marriage. Rowland Lea, afterwards Bishop of Lichfield and Coventry, officiated at the ceremony, in the presence of the Duke of Norfolk, uncle to the new Queen, her father, mother, and brother. The early pregnancy of Anne, while it added to the satisfaction of the King, was considered, by the people, as a strong proof of her former modesty and virtue. It also, necessarily, accelerated the measures of Henry, who, in order to evince his disregard to the pope, publicly avowed his marriage; and, to remove all doubts of its legality, he prepared measures for declaring, by a formal sentence, the invalidity of his former marriage with Katharine—a declaration which ought naturally to have preceded his union with Anne. Cranmer accordingly pronounced the sentence which annulled the former marriage, as unlawful and invalid, and ratified the nuptials of Boleyn,—who was, on the 1st of June, publicly crowned Queen, with all the pomp and solemnity which corresponded with the magnificence of

Henry's temper. To complete his satisfaction on the conclusion of this intricate and vexatious affair, the Queen was safely delivered, on the 7th of September, of a daughter, who received the name of Elizabeth, and who afterwards swayed the sceptre with so much renown and felicity. He was so much delighted with the birth of this child, that he soon after conferred on her the title of Princess of Wales; a step somewhat irregular, as she could only be presumptive, not apparent heir to the crown. His regard for his new Queen appeared rather to increase than to diminish by his marriage, and all men expected to see the entire ascendant of one who had thus mounted a throne, from which her birth had seemed to exclude her; and who, by a proper mixture of severity and indulgence, had managed so untractable a spirit as that of Henry. In order to efface, as much as possible, all marks of his former marriage, Lord Mountjoy was sent to the unfortunate and divorced Katharine, to inform her that she was thenceforth to be treated only as Princess-Dowager of Wales; and all means were employed to make her acquiesce in that determination.

The Queen soon became extremely popular with the nation, and she was universally admired and beloved for the sweetness of her temper, and a spirit of munificence that uniformly characterised her. In the last nine months of her life, she is supposed to have bestowed not less than 14,000*l.* in charitable donations; besides engaging in several noble and public designs. Her partiality to the new religion also contributed greatly to this popularity among the reformers, who ascribed the rapid increase of their followers to her influence with the King; but it exposed her to the resentment and enmity of a still powerful and bigotted party, who lamented her tri-

umph over the weaker piety of Katharine, and eagerly watched every indiscretion that could lead to her destruction. But it is probable that all their efforts would have been unavailing, if she had not been fated to experience the decay of the King's affection, and the usual caprice of his temper. The love which had subsisted and increased under so many difficulties, had no sooner obtained secure possession of its object, when it languished from satiety, and Henry's heart was apparently estranged from his consort. The enemies of Anne soon perceived the fatal change, and they hastened to widen the breach, when, from the King's indifference, they found they incurred no danger by interposing in such delicate concerns. She had been delivered of a dead son, and Henry's extreme fondness for male issue being thus disappointed, his violent temper, and the superstitious turn of his mind, which made him conclude that his second marriage was as displeasing to God as the first, determined him to make the innocent mother answerable for the misfortune. He was still more inflamed by the jealous suspicions which the enemies of the Queen took care to instil into his mind.

Anne, though she appears to have been entirely innocent, and strictly virtuous in her conduct, yet possessed a certain gaiety, if not levity of conduct, that frequently betrayed her into acts of imprudence; which, though in themselves nothing, were highly dangerous in her critical situation. That freedom of manner which she imported from France, was considered as evidence of a dissolute life, and was certainly incompatible with the strict, and sometimes gloomy ceremonial, which prevailed in the court of Henry. Less haughty than vain, she was pleased with the general admiration which her beauty

excited; and too frequently indulged herself in familiar conversation with persons who were formerly her equals, and who, perhaps, might sometimes forget the awful distance which afterwards separated them. The dignity of the King was hurt by these popular manners, and though their novelty, and the grace with which they were accompanied, had pleased and dazzled the observation of the lover, they could not, when indiscriminately directed, escape the discernment and disapprobation of the husband. The most malignant interpretations were given to the harmless liberties of the Queen—the most odious insinuations were daily poured into the King's ear—particularly by the Viscountess Rochford, whose profligate character, though the wife of the Queen's brother, had occasioned a breach between the two sisters-in-law. In revenge, she and her emissaries poisoned every action of the Queen, and represented every instance of favour which she conferred, as a mark of affection. They indirectly accused her of a criminal correspondence with several gentlemen of the bed-chamber, and even with her own brother!—so lost was the infamous Rochford to shame, so regardless was she of decency, truth, and humanity, that she could willingly sacrifice her own husband, provided the innocent object of her hatred and enmity also suffered with him. The King believed all, because he wished to be convinced:—His love was transferred to another object. The charms of Jane Seymour, maid of honour to the Queen, had completely captivated him; and as he appears to have had little idea of other connection than that of marriage, he now thought of nothing but the means of raising her to his bed and throne. We have already noticed this peculiarity in his disposition, proceeding either from indolence, or an aversion to gallantry, which involved him in crimes of a blacker dye

than those he sought to avoid. Before he could marry Jane, it was necessary that he should get rid of his once beloved Anne, now unfortunately for her, become an obstacle in the way of his felicity.

The first open indication of the King's jealousy, and of her own destruction, appeared in a tilting match at Greenwich, where the accidental circumstance of dropping her handkerchief was interpreted, by Henry, into a concerted signal for one of her lovers. He retired, frowning and displeased;—sent her word to confine herself within her apartment, and gave orders for immediately arresting the Lord Rochford, her brother, Norris, Weston, Brereton, and Smeton, upon whom his suspicions principally fell. The next day the unfortunate Queen was sent to the Tower. Astonished and confounded by so sudden a reverse of fortune, her innocent mind could not suggest to her a single incident in which she had seriously offended her cruel husband; but when she began to reflect upon his obdurate and unforgiving temper, it is said, that she immediately prepared herself for the fate which, she was convinced, awaited her. When informed of the crimes laid to her charge, she made the most earnest protestations of her innocence. Upon entering her prison, she fell on her knees, and prayed to God so to help her, as she was unconscious of the sins imputed to her; and sank into hysterical convulsions, which lasted a considerable time. When she recovered, in her eagerness to acquit herself of serious guilt, she acknowledged some expressions of familiarity and gaiety, which her good humour and careless levity had betrayed her into, in various conversations with her attendants.—Norris, Weston, and Smeton, were observed to be much in her favour, and they served her with a zeal and

attachment, which, though chiefly derived from gratitude and respect, might, not improbably, be mixed with tender admiration of so amiable a woman. The innocent tendency of these confessions, and the artless sincerity with which she made them, deserved, and should have obtained implicit credit; but by the barbarous jealousy and eager impatience of the King, they were considered as certain evidences of more serious and substantial guilt.

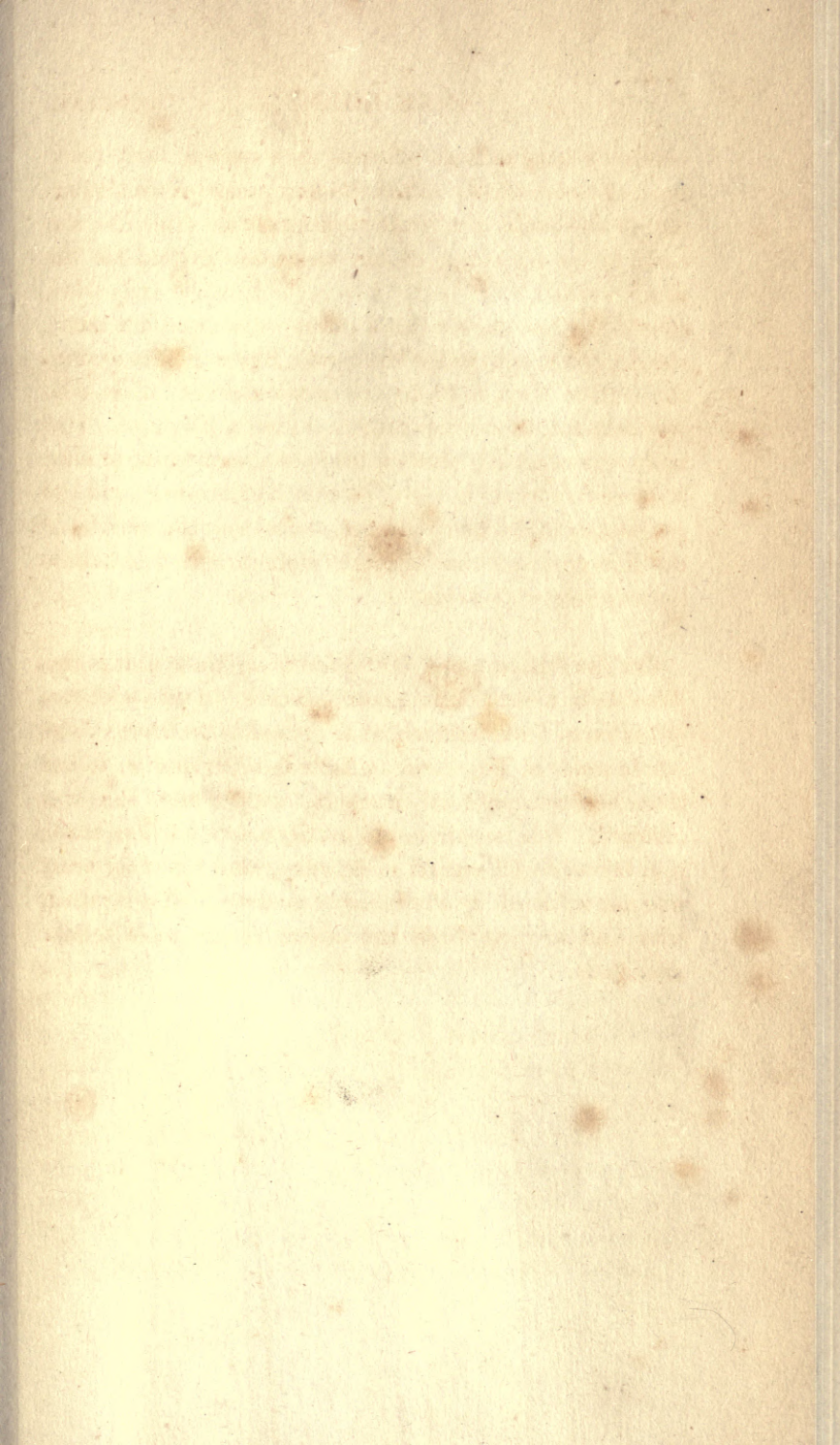
The Queen and her brother were tried by a jury of peers;—her uncle, the pliant and ambitious Norfolk, presiding as high steward. The evidence of the horrible accusation of incest amounted to no more than this,—that the Lord Rochford had been observed to lean on her bed before some company. Another charge, was, that she had affirmed the King had never possessed her heart; and had declared to each of her supposed paramours, that she loved him better than Henry, *which was to the slander of the issue begotten between the King and her.* By this strained interpretation, her guilt was brought within the meaning of the Act of Parliament, which declared it criminal to throw any slander upon the King, Queen, or their issue. By such palpable absurdities was this innocent Queen sacrificed to the cruel violence of Henry. She defended herself with dignity and presence of mind; and no doubt of her innocence remained with the unprejudiced spectators.—But sentence of death was passed upon her, and her brother and she was condemned to be burned, or beheaded at the King's pleasure. When she heard the dreadful annunciation of the fate which awaited her, she was more surprised than terrified, and, lifting up her hands to heaven, exclaimed, "O Father ! O Creator !

thou who art the way, the truth, and the life, thou knowest that I have not deserved this fate!" and turning to her judges, continued to make the most earnest protestations of her innocence.

She then prepared to suffer the death to which she was sentenced, and if any argument were necessary to convince us of her innocence, her serenity and even cheerfulness while under confinement, ought undoubtedly to have their weight, as they are, perhaps, unexampled in a woman, and could not well be the associates of guilt. "Never prince," says she, in a letter to Henry, "had a wife more loyal in all duty and affection, than you have found in Anne Boleyn, with which name and place I could willingly have contented myself, if God and your Grace had been so pleased; neither did I, at any time, so far forget myself in my exaltation and received queenship, but that I always looked for such an alteration as I now find; for the ground of my preferment being on no other foundation than your Grace's fancy, the least alteration, I knew, was fit and sufficient to draw that fancy to some other object." In another letter to the King, she says, "You have raised me from a private Gentlewoman to a Marchioness—from a Marchioness to a Queen;—and since you can exalt me no higher in this world, you are resolved to send me to heaven that I may become a saint!" She renewed her protestations of innocence, and recommended her infant daughter to the King. Before the Lieutenant of the Tower, and all who approached her, she made the like declaration, and continued to behave herself with calmness, and even vivacity. "The executioner, I hear, is very expert," said she, to the Lieutenant, "and my neck is very slender," grasping it with her hands, and smiling. The fear of

involving her innocent offspring in a similar fate, made her, on the scaffold, soften the expression of that indignation she could not avoid feeling. She said, she was come to die according to her sentence—prayed for the King—called him a just and merciful Prince—and added, that if any one should think proper to canvass her cause, she desired him to judge the best. She was beheaded on the 19th of May, 1536, by the executioner of Calais, who was sent for, as more expert than any in England. Her body was carelessly thrown into a common chest of elm-tree, and buried in the Tower. Her brother, and the gentlemen of the bed-chamber, were also the victims of the King's suspicions, or rather were sacrificed to hallow his nuptials with Seymour.

On the innocence of the unfortunate Boleyn, it is impossible to hesitate a moment. Henry, in the violence of his rage, knew not whom to accuse as her lover. The whole tenor of her conduct forbids us to ascribe to her that licentiousness of manners, with which she was charged. His impatience to gratify a new passion, made him lay aside all regard to decency, and his cruel heart was not softened by the bloody catastrophe of a woman, who had so long been the object of his most tender affections.





Painted by Ravenna.

Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Poultry, 1808.

JOHN OF BRAGANZA.

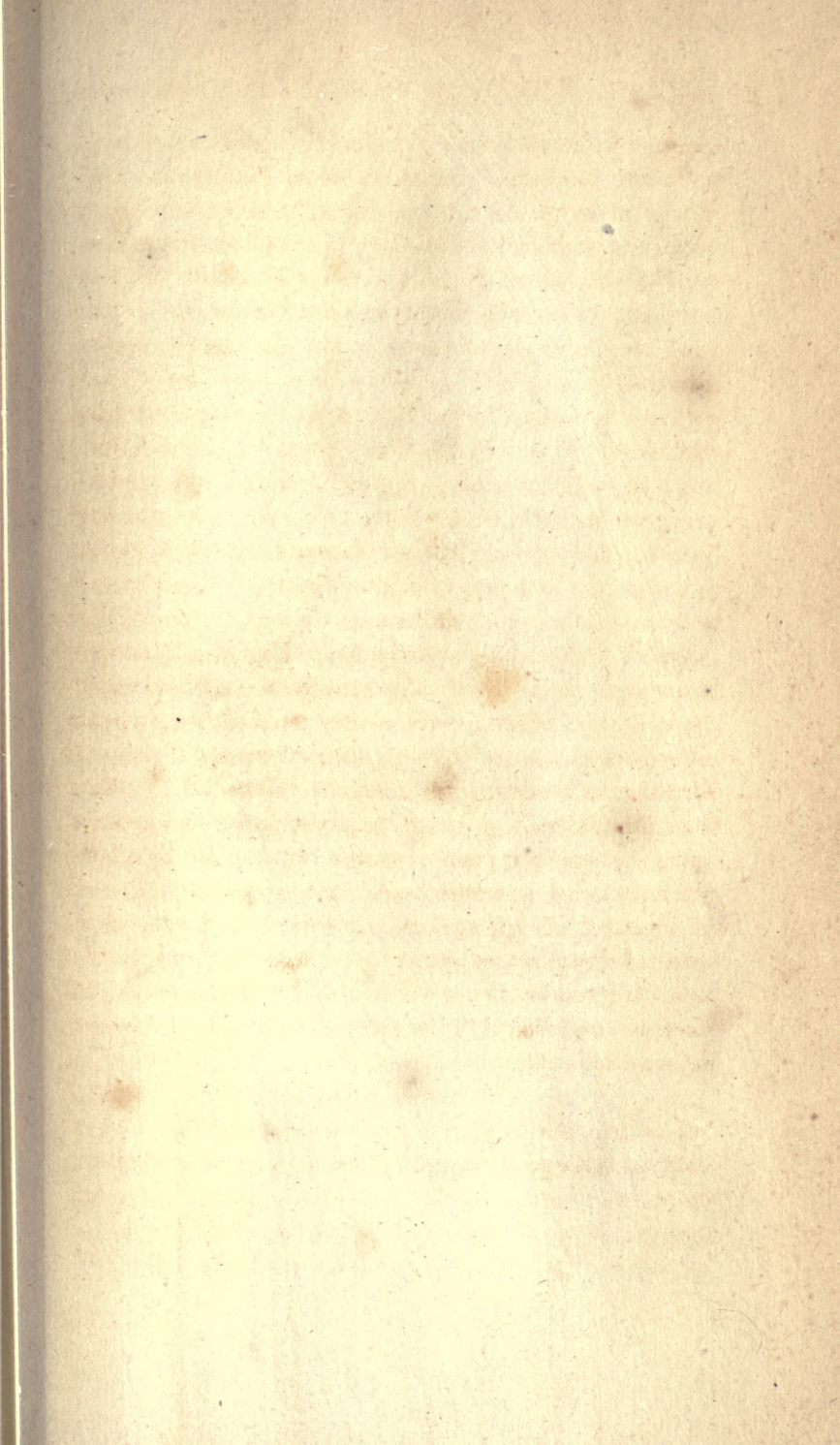
THE dominion of Spain pressed considerably on Portugal when Margaret of Savoy, Duchess of Mantua, resided there in quality of Vice-roy; but the chief power was in the hands of the secretary of state, Miguel Vasconcellos, of a disposition rigid and avaricious, who, by his skilful management in the distribution of honours, fomented among the Portuguese nobility a jealousy favourable to the support of his authority.

ONE person alone he dreaded, which was John of Braganza, the son of Theodore, from whom Spain had taken the crown of Portugal; but Vasconcellos well knew the character of that prince, who, retired in his castle, preferred the felicity of diffusing happiness around him to the splendour of a throne, which could only be attained by the sacrifice of his repose. The people were, nevertheless, desirous that he should courageously assert his birth-right, and several of his subjects did not scruple to urge him to it. Too crafty to employ violence, Vasconcellos had recourse to measures to secure the person of the duke, who, being informed of his designs, without appearing sensible of the snare that was laid for him, had always the address to escape it.

The superintendant of his house, Pinto Ribiero, increased daily the partizans of his master. The archbishop expatiated on his brilliant qualities, and became fully acquainted with what was going on. The duke

communicated the whole to his wife, Louisa de Guzman. "Accept," said she, "the crown which is offered to you: it is glorious to die a king, even if you be one but a quarter of an hour." These words confirmed the resolution of the duke, but his conduct was not the less reserved; and, while he was at Villa-Viciosa, the Portuguese accomplished the revolution with a degree of calmness which could not have been expected. They required but one victim—this was Vasconcellos, who was killed by the great chamberlain, by a pistol shot. Some efforts were made to preserve his life. The vice-queen presented herself before the people, accompanied by her maids of honour, and flattered herself that her presence would appease the insurgents. "What have I to fear from the populace," she exclaimed, "except their scorn?" "You have to dread, Madame," replied Norogna, "that they do not throw your highness out of the window." This answer greatly terrified her, and she retired; and, on the sixth of December, 1630, John of Braganza was crowned by the title of John IV. A little time after, the vice-queen Margaret conspired against him: some of her partizans were put to death, others sent into exile, and Margaret was conveyed to the court of Madrid. He afterwards entered into alliance, offensive and defensive, with the Dutch and the Catalonians; and, to promote the welfare of his subjects, employed himself continually in lessening the taxes, and in the reformation of abuses.

This prince was born at Lisbon, in 1604, and died in 1656, at the age of fifty-two, after a reign of twenty-six years.





Painted by Largilliere.

Engraved by George Cooke.

London: Published by Vernon Wood & Charles Dilly, 1784.

LE BRUN.

IF the French school of painting be inferior to that of Rome and Florence in severity of character and in correctness and elegance of forms ; to the Flemish and Venetian schools in truth of colouring and vigour of pencil, it cannot be denied that it is equal to either in propriety and grandeur of conception, in agreement of parts, and in beauty of composition. It may be urged that the genius of Poussin has had considerable influence over the artists of his country, who, for the most part, have evinced a disposition to follow the national taste, that is, smitten with what is *grand*. This correct taste, for a time disregarded towards the end of the reign of Louis XV. and which the great artists of the present day have revived, never had greater dominion than under Louis XIV, who zealous of every species of glory, well knew how to give to the arts a new degree of splendour and elevation. It is well known that this monarch, disgusted with the grotesque compositions of the Flemish painters, took infinite pleasure in contemplating the paintings of Le Brun, whose pencil was at once dignified and prolific, magnificent and correct.

Charles le Brun was born at Paris in 1619. He was the son of an indifferent sculptor, and exhibited, at an early period, uncommon talents. At twelve years of age he painted the portrait of his grandfather, and at fifteen produced two pictures that, for a considerable time, decorated the cabinet of the Duke d'Orleans. The chancellor Seguier, his patron, placed him as a disciple with

Vouet, and furnished him afterwards with the means of travelling to Rome. Le Brun visited that city in 1643, and formed an intimacy with Poussin, who felt pleasure in assisting him by his advice. He at first took that great painter as his model; but attracted by the manner of Annibal Caracci, he formed a style that seemed to partake of the excellencies of both these distinguished masters; but, through want of care in the execution, contributed less to the perfection of his works, than to increase their number. On his return to Paris, after an absence of six years, Le Brun, under the patronage of Fouquet, stepped suddenly forward from a crowd of artists to occupy a place which Le Sueur only was entitled to dispute. We are assured even that Le Brun, who was sensible of the merit of his modest rival, exerted upon all occasions his influence to check him in his career, and frequently endeavoured to injure his reputation.

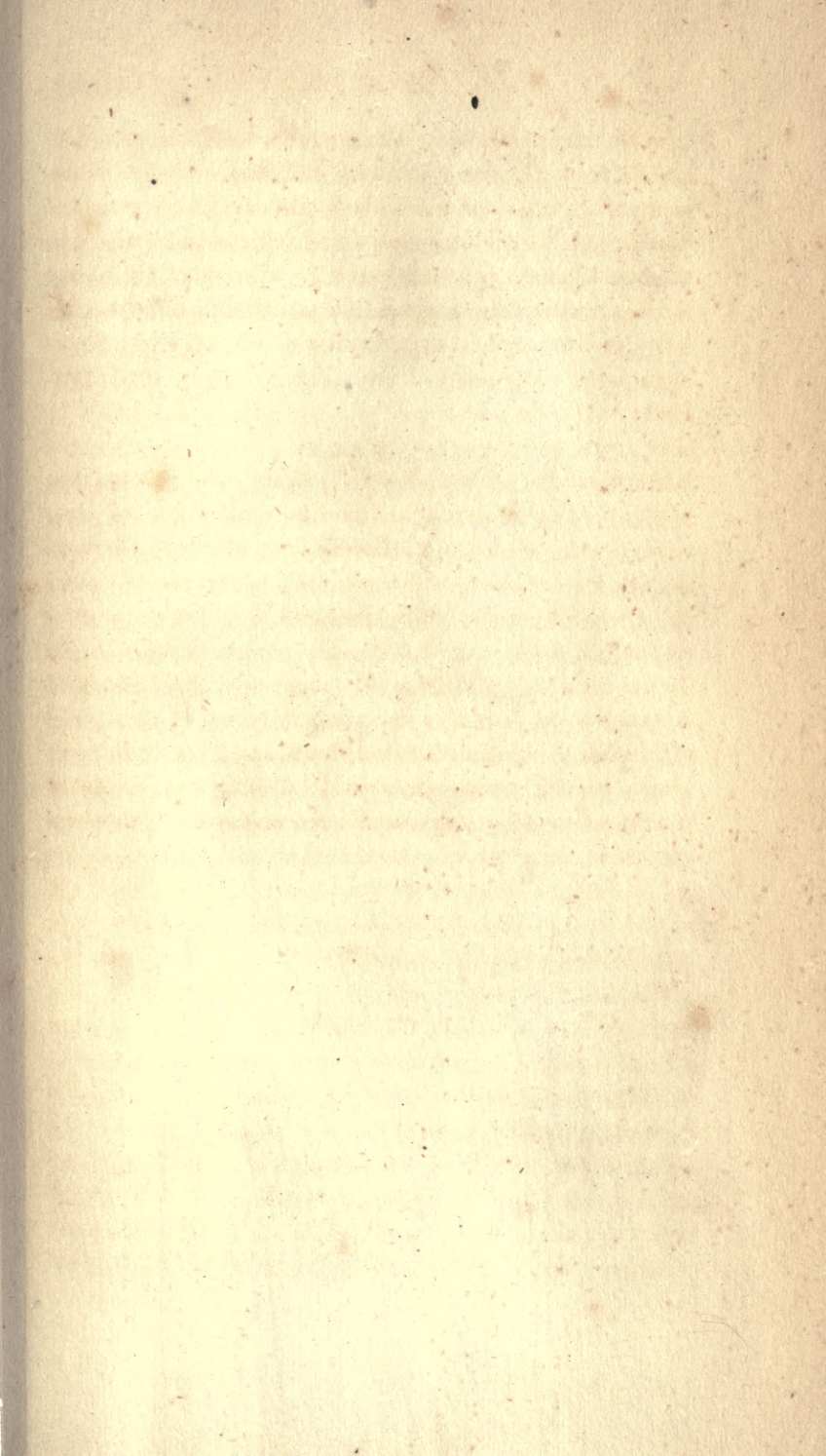
Nevertheless, the fame of Le Brun daily increased, and Louis XIV. who had appointed him his first painter, urged him to undertake very extensive works. It was in vain that his courtiers opposed him by Mignard; Le Brun still retained the favour of the prince, and upheld, by the numerous excellent pictures he produced, the title with which he had been honoured. In truth, the famous battles of Alexander placed Le Brun on the first rank in this species of painting, which the Italian school has not surpassed; and of which the Italians were themselves convinced, when they beheld the engravings of these battles by Andran. The execution of these pictures does not at all times correspond with the beauty of the subject, and the grandeur and the originality of the idea. It is also to be regretted, that they display not more correctness in the drawing, more variety in the air of the heads,

harmony in the colouring, and a more vigorous touch; but by how many estimable qualities are not these defects eclipsed—the greater part of which may be attributed to the unskilfulness of his scholars, whom Le Brun was compelled to set to work after his sketches, to the infinite number of works upon which he was employed, and which he had not always leisure to retouch.

When Le Brun obtained the supreme direction of all the works ordered by the king, this singular favour was necessarily injurious to the progress of the arts. The painters attached to the court, obliged to adopt the designs of Le Brun, were unavoidably led to offer in their compositions that conformity, or rather monotony, of style, observable in the greater part of the works of that time. But, in making this remark, Le Brun should not be too rigorously accused, whose conduct has ever proved that he was actuated by no other motive than the glory of the art. The Royal Academy of Painting is indebted to him for its existence; and, notwithstanding the opposition he met with from several of its members, he never ceased employing all his interest to render it permanent. He likewise solicited admission into that of Rome, where he particularly justified the title with which he had been honoured, of “Prince of the Academy of St. Luke,” which was conferred upon him two years successively, notwithstanding the statutes that interdict the bestowal of such a distinction upon a stranger. Many artists have not failed to acknowledge the services they received from Le Brun! nor was he ever the enemy of Mignard, though he indulged towards him the most intolerable rancour. At length a lingering illness compelled Le Brun to retire from court to his manufactory at the *Gobelins*, of which he was the director, and where he died in the year 1690.

Le Brun, it has been observed, shewed abundance of grandeur in the disposition of his subjects; in all his compositions he was particularly attentive to express the passions of the soul in conformity with nature, and was an exact observer of the costume. Yet his figures are too short, and there is too much sameness in his expression, his draperies, and his attitudes. His local colours have been censured by De Piles as being very indifferent.

Among his principle works may be enumerated the Gallery of Versailles, which employed him for fourteen years; many pictures on the ceiling of the Gallery of Apollo, at the Louvre; the paintings of the seat of Vaux-le-Villars; those at the Hotel Lambert, which he painted in conjunction with Le Sueur; various others upon sacred and historical subjects; and lastly, the History of Alexander the Great, in five pictures, of which the family of Darius at the foot of that hero, and the defeat of Porus, are the most celebrated. Almost the whole of the works of this painter have been engraved by the best artists.





Painted by Himself.

Engraved by George Cooke.

London: Published by Vernon Hood & Sharpe, Poultry, 1808.

ANNIBAL CARACCI.

ANNIBAL is the most celebrated of the Caracci, but, in speaking of him, it would be unjust not to communicate the portion of glory due to Lodovico and Agostino, and the principle traits of their history, which are naturally connected with Annibal.

Towards the end of the sixteenth century, painting had begun to degenerate; an overcharged manner, bad taste, and false systems, having made the most destructive progress. The principles of Michael Angelo, and of Raphael, were disregarded, and nothing existed in favour of these great masters, but a sterile admiration. Caravaggio and Josepin were on the point of effecting the ruin of the art, when there arose, from an obscure family at Bologna, three men, who were destined to restore painting to all its former celebrity and magnificence, and, in a particular manner, to conduct their cotemporaries into that path which they at the time appeared to have for ever abandoned.

Lodovico Caracci, who was born in the year 1555, is the first of the three that made himself known. His father was a butcher, but contrived, nevertheless, to give his son an excellent education. The young man followed his taste for the fine arts; was for some time upon his travels, and, after having studied the works of Julio Romano, Parmigiano, Correggio, and the Venetian painters, he formed his style from their different manners, to perfect that which he had acquired from his first master, Prospero Fontana. On his return to Bologna, he discovered, in his two cousins, AGOSTINO and ANNIBAL,

the most favourable dispositions for painting. They were the sons of a tailor, who, delighted with the penetration of the former, destined him for the study of the Belles Lettres. Agostino, whose mind was as fickle as vivacious, devoted himself alternately, or rather, at the same moment, to poetry, music, dancing, and the mathematics; but a very prominent inclination led him particularly towards engraving and painting. The great attention of Lodovico, and the view of the chef d'œuvres of Parma and Venice, where he resided, in the end determined his taste for these two arts.

Annibal, born in the year 1560, was two years younger than his brother. This great man, who, by eclipsing the reputation of Lodovico and Agostino, became the first painter of his age, actually followed his father's profession. He at first betrayed no desire of advancement, although he felt within himself certain sensations that excited him to aspire to something above his present condition. This being perceived by his father, he placed him with a goldsmith, and in order to render him skilful in his trade, desired Lodovico to give him a few lessons in drawing. This fortunate circumstance decided his fate, for no sooner had he taken the pencil in his hand, than his cousin foresaw his future celebrity. Lodovico, who was only ambitious of glory in his art, and who entertained no fears of making a rival, was so delighted with the talent that he discovered in his relation, that he took him into his house, supplied all his wants, and, by his lessons and example, placed him very shortly in a condition of assisting him in his occupations. Not satisfied with these services, he furnished him with the means of travelling; but he had a double motive in removing Annibal from Bologna, where Agostino had

lately arrived. These two brothers, though strongly attached to each other, were never able to live in harmony together;—their minds, naturally irritable, took fire upon the smallest pretext, which Lodovico found much difficulty in pacifying, notwithstanding his prudence, and the ascendancy he had over them. Annibal then quitted Bologna, and from that moment he may be said to have placed himself at the head of the Caracci, and of their school. The pictures of Correggio revealed to him, at first, all those secrets which Lodovico was not able to penetrate, and he beheld what it was necessary for him to perform in order to attain perfection. At Venice, where he formed an intimacy with Paul Veronese, and Tintoretto, he found fresh opportunities of improving himself, and we may readily believe that he suffered none to escape, having, as he used to say, made painting *his only mistress*. Unfortunately, he was not capable of proceeding to Rome, where the sight of Raphael's works, and of the antique statues, would doubtless, have given more correctness to his drawing, although that he ultimately attained.

Loaded with the fruit of his meditations, he returned to Bologna, to be near his cousin and his brother. The mind of Lodovico was too generous not to acknowledge the superiority which his former disciple had acquired, and, in his turn, he took lessons of his relation Annibal. Agostino, on the contrary, unwilling to sink in reputation devoted himself entirely to engraving for a considerable time. Annibal and Lodovico produced, after their new manner, productions eminent for good taste, vigorous design, and admirable composition; and no less remarkable for dignity than for truth. This induced the Bolognese painters to decry their best works; and Lodovico

mistrusted his judgment. Annibal, however, certain of his powers, persisted in his ideas, and dissipated all his cousin's apprehensions. They were, at first, compelled to dispose of their pictures gratuitously, but the amateurs, in the end, began to appreciate all their beauties; and ignorance and envy were completely silenced. It was then that the celebrated academy of the Caracci was established, and formed the glory of Bologna. The name of its founders, particularly that of Annibal, attracted a considerable number of young artists, thirsting for information and success. Lodovico directed the whole by his wisdom and advice; Agostino taught perspective, and directed his attention to other branches of the art; while Annibal furnished examples, and communicated to his pupils the fruit of his profound reflexions. In this manner painting was preserved from the ruin with which it was threatened. In a few years, this school produced several admirable painters, such as Domenchino, Guido, Albano, Guercino, Lanfranco, Spada, &c. The glory of having brought forward such scholars was sufficient to excite jealousy, and it was discovered that Francisco Caracci, the younger brother of Annibal and Agostino, attempted to overthrow the establishment; but, happily, he failed in his object, and died at an early age, before he had established his reputation.

Annibal, however, notwithstanding his various occupations at Bologna, retained a strong desire to visit Rome, where he flattered himself, there was much to acquire; to accomplish which a fortunate occasion presented itself. The Cardinal Farnese was desirous of painting the gallery of his palace at Rome, and the Duke of Parma, his brother, persuaded Annibal to take upon himself the execution of this extensive work. He set out with a certain number of skilful pupils, and under-

took this laborious task without due regard to the price that might be set upon his labours. To supply the necessary poetical information, he had recourse to Agucchi, a man of considerable learning, and his intimate friend ; but literary acquirements, and the services of his scholars, were subordinate to the science and genius of Annibal. Upon this magnificent gallery he was employed more than eight years, which produced this remark of Poussin, that " Annibal is the only painter that has existed since Raphael :—in this work he not only surpassed all preceding painters, but even surpassed himself." Annibal, with that modesty often attendant on real talents, was still desirous of the counsel of Lodovico, who, to prevent his abandoning his great undertaking, was compelled to go from Bologna to Rome. After encouraging him by his applause, to proceed in his stupendous work, Lodovico returned to his native country, where he long lived, beloved and admired until his death, which happened in 1619, leaving behind him an almost equal degree of reputation with his brother Annibal. Agostino went also to Rome to see his brother (for, from some perverseness in their natures, they could neither live amicably together, nor long apart), and assisted him materially in his performance, until Taccone, a pupil of Annibal, who was in his confidence, fomented between them fresh causes of disagreement, so as to render it necessary for the Cardinal Farnese to effect their separation. He sent Agostino to Parma, but grief at this removal, had taken such possession of his mind, which not even his numerous avocations were capable of solacing, that, joined to other afflictions, it threw him into a state of melancholy, which occasioned his death in the year 1602. Had he devoted himself to painting with greater application, he might have surpassed his brother Annibal, who, it is surmized, was jealous of his powers. Be that as it may, Annibal

truly regretted the loss of Agostino, erected a rich mausoleum to his memory, and undertook the education of his natural son. This youth, who was named Antonio, and distinguished by the appellation of *Il Gobbo*; under the tuition of his uncle, manifested a lively and promising genius, and gave such evident tokens of an enlarged capacity, that the shortness of his life has been exceedingly regretted.

Annibal having finished his vast enterprize with infinite success, experienced the most flagrant injustice in the recompence of his labours. He was offered a salary so pitiful and inadequate for such an assemblage of chef d'œuvres, that, notwithstanding his disinterestedness, which was extreme, he conceived the most lively indignation. He made no complaint, but his affliction at such illiberality was not the less rooted and violent. Renouncing, as it were, an art which appeared to subject those to contempt who exercised it, he no longer took up his pencil but with repugnance, and many a time was urged to break it through mortification. The journey to Naples, which he undertook, could not allay the progress of dejection that overwhelmed his mind, and which increased upon his return to Rome. To dissipate his chagrin, he plunged himself into certain imprudencies—a fatal malady was the result—and he fell a victim to the ignorance of his physicians, in 1609, in his forty-ninth year. Experiencing, unhappily for the arts, the fate of Raphael. He desired to be buried near his remains, not, as he said, that he conceived himself by his talents, worthy of such a sepulture, but solely on account of the high veneration in which he held that distinguished ornament of his profession. At his funeral, persons of the highest quality in Rome assisted; and his pupils testified the deepest regret. Thus died Annibal Caracci, who, to

very brilliant talents, united great goodness of heart. He was modest and tender in his disposition, of a lively sensibility, an enemy to ostentation, enthusiastically attached to his art; and combined, with all these qualities, a sprightly fancy, and an informed mind. His reply to Josepin is well known; and meeting one day his brother Agostino, in a public walk, surrounded by many persons of rank, he sent him a portrait of his father, whom he represented threading a needle with a pair of spectacles across his nose.

Distinguished by grandeur of style, purity of design, by the vigour and facility of his pencil, and sometimes by truth of colouring, Annibal Caracci, though not a perfect painter, was, without doubt, an artist who by having constantly in view the union of ideal beauty and of nature, has trodden in the certain path to glory. This is confirmed by the many excellent scholars he produced, in which respect he proved himself superior to Raphael.

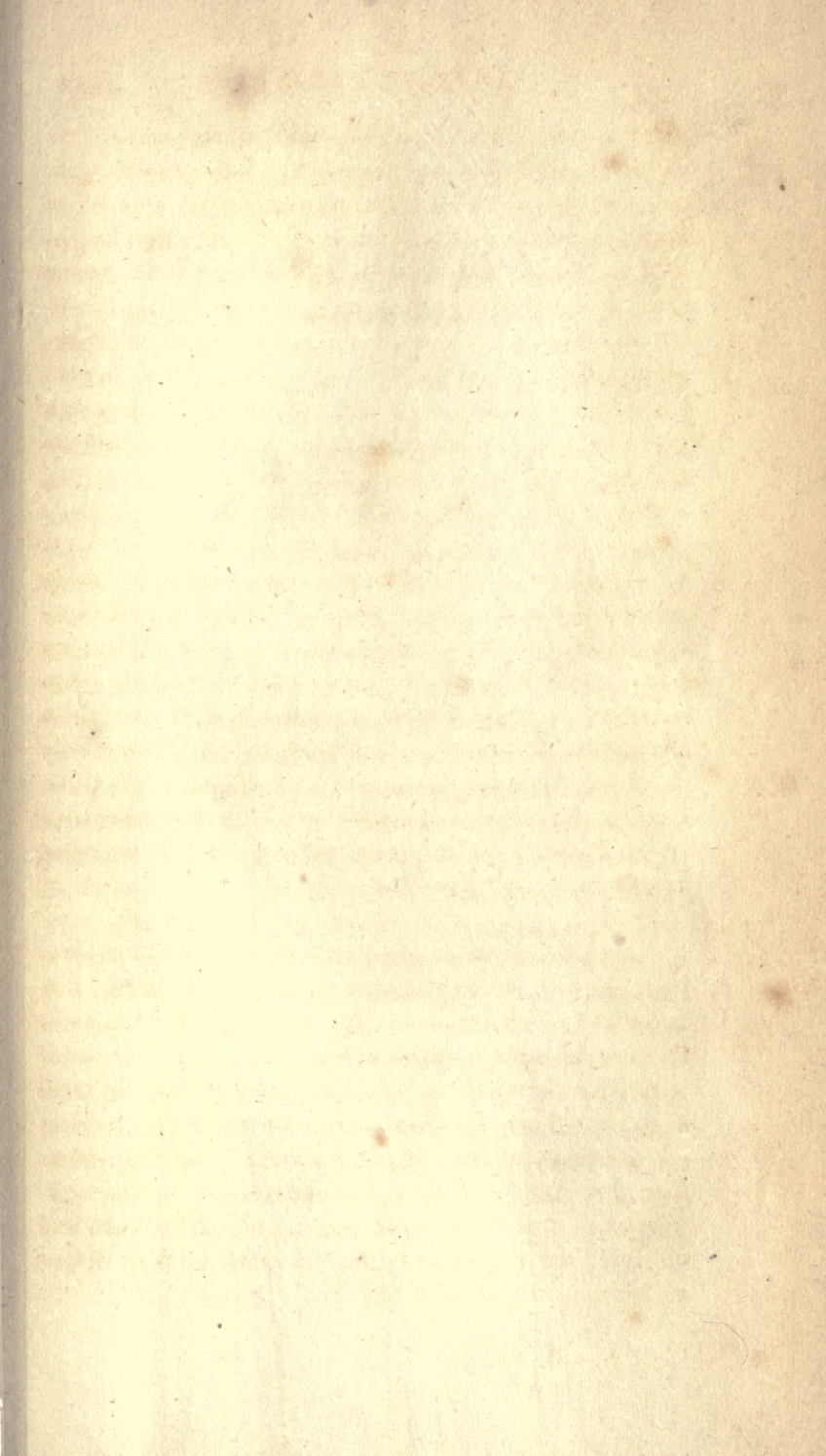
As it may not be unpleasing to the general reader to learn the comparative excellencies of the Caracci, in the judgment of those who are the best able to appreciate their talents; we shall subjoin the following observations of Mr. Fuseli, on the merits of these distinguished painters.

“Lodovico Caracci, far from subscribing to a master’s dictates, or implicit imitation of former styles, was the sworn pupil of nature. To a modest, but dignified, design, to a simplicity eminently fitted for those subjects of religious gravity which his taste preferred, he joined that solemnity of hue—that sober twilight—that air of cloistered meditation, which has been so often recommended as the proper tone of historic colour. Too often

content to rear the humble graces of his subject, he seldom courted elegance, but always when he did, with enviable success. Even now, though they are nearly in a state of evanescence, the Three Nymphs in the Garden Scene of St. Michele del Bosco, seem moulded by the hand, and inspired by the breath, of Love.—But Lodovico sometimes indulged, and succeeded, in tones austere, unmixed, and hardy: such is the flagellation of Christ in the church of St. John the Baptist, of which the tremendous depths of flesh tints contrast with the stern blue of the wide extended sky, and less conveys than dashes its terrors on the astonished sense.

“ Agostino Caracci, with a singular modesty which prompted him rather to propagate the fame of others by his graver, than by steady exertion to rely on his own power for perpetuity of fame, combined, with some learning, a cultivated taste, correctness, and, sometimes, elegance of form, and a Corregiesque colour, especially in fresco. His most celebrated work, in oil, is the Communion of St. Jerom, formerly at the Certosa, now with its rival picture on the same subject, by Domenichino, among the spoils of the Louvre.

“ Annibal Caracci, superior to his cousin and his brother, in point of execution and academic prowess, was inferior to either in taste and sensibility and judgment. Of this, the best proof that can be adduced, is his master work, that on which rests his fame, the Farnese Gallery; a work, whose uniform vigour of execution nothing can equal but its imbecility and incongruity of expression. The artist may admire the splendour, the exuberance, the concentration of powers, displayed by Annibal Caracci; but the man of sense must lament their misapplication in the Farnese Gallery.”





Painted by Holbein

Engraved by George Cooke.

KATHARINE OF ARRAGON.

THIS, the most unfortunate, and perhaps the most innocent of Henry's wives, was the fourth daughter of Ferdinand, King of Arragon, and of Isabella, in her own right, Queen of Castille and Leon; so celebrated under the names of Ferdinand and Isabella, catholic sovereigns of Spain. Many circumstances had concurred to unite Henry the Seventh of England in a strict alliance with Ferdinand, whose vigorous policy, always attended with success, had rendered him the most considerable monarch in Europe. There was a remarkable similarity of character between the two kings; both were full of craft, intrigue, and design; and though a resemblance of this nature be in general a slender foundation for confidence and friendship, such was the distant situations of Henry and Ferdinand, and so little did they clash in politics, that no jealousy had, on any occasion, ever subsisted between them. The King of England was anxious to complete a marriage which had been seven years in agitation between Arthur, his eldest son, and the Infanta Katharine; and the union took place when the Prince of Wales was in his sixteenth, and the Princess in her eighteenth year. The portion given with Katharine, was 200,000 ducats—the greatest that had been given for many ages with any princess, and her jointure was the third part of the principality of Wales, the dukedom of Cornwall, and of the earldom of Chester; and in case she should live to be queen of England, her

KATHARINE OF ARRAGON. [ENGLAND.]

jointure was left indefinite:—but it was agreed that it should be as great as that of any former queen. But the marriage proved, in the issue, unprosperous. The young prince, a few months after, sickened and died, much regretted by the nation. Henry the Seventh, desirous of continuing his alliance with Spain, and extremely unwilling to restore Katharine's dowry, obliged his second son, Henry, whom he created Prince of Wales, to contract himself to the widow of his brother, The Pope's dispensation was considered sufficient to remove all objections,—and to obviate the murmurs of the people, who might dislike a marriage in itself so disputable, a dispensation was obtained on the 26th of December, 1503, taking notice, “that in the petition, lately presented to the Pope, by Henry and Katharine, it had been declared, that her former marriage with Arthur, Prince of Wales, had, *perhaps*, been consummated.” This was, at the time so seriously believed, that Henry was not called Prince of Wales till some considerable time after his brother's death; nor was he created Prince, till every suspicion of her pregnancy had subsided.* He, himself, made every opposition that could be expected from a youth of twelve years of age; but as the king persisted in his resolution, their second nuptials were at length effected; an event, which was afterwards attended with the most important consequences.

* It must be recollected that Arthur was not yet sixteen, but this will not be considered a sufficient reason for presuming that the marriage was not consummated. The depositions of his attendants would appear to set the matter beyond all possibility of doubt. One of them deposed, that during the night, the Prince called for drink, declaring, “that he was thirsty, for he had been in Spain, which was a *hot* country. It was even supposed, that his death was occasioned by his early marriage. Against these facts, if true, we have only the solemn denial of Katharine.

It is not a little remarkable that the king, whose policy or avarice strenuously urged him to insist on so unnatural a match, afterwards gave evident proofs of his intention to take a proper opportunity of annulling the contract. Whether internally convinced of the impropriety of the union, or influenced by the honest opinion of Warham, Archbishop of Canterbury, he ordered the young prince, as soon as he came of age, to enter a protestation against the marriage. On his death-bed, he further charged him, as his last injunction, not to finish an alliance so unusual, and exposed to such insuperable objections.

But when Henry the Eighth himself ascended the throne, and this most important affair was submitted to his council, he adopted a line of conduct more favourable to Katharine. Notwithstanding the continued opposition of Warham, and others, he was either influenced by a majority of his advisers, or the meek and virtuous character of the Princess had impressed him with sentiments, which, if not amounting to love, appeared sufficiently strong to render his union with her happy and durable. He was, therefore, in the beginning of June, 1509, six weeks after he came to the crown, again publicly married to her, and they were crowned together on the 24th of the same month. Three children, two sons who died soon after their birth, and one daughter, Mary, afterwards Queen of England, were the fruits of this inauspicious union. Yet, during a period of twenty years, the conduct of the King does not appear to have been attended with any remarkable degree of harshness, or even of coolness, to Katharine; and, till he became enamoured of the superior beauty, and more sprightly character of Anne Boleyn, he betrayed neither repent-

ance, nor dislike to the step he had taken. His violent passions and imperious temper were apparently softened and subdued, by the unoffending simplicity, and placid dignity, of his queen. His youth and dissipation prevented him, for a long time, from entertaining any scruples with regard to his marriage; though some incidents occurred sufficiently strong to rouse his attention, and inform him of the sentiments generally expressed on the subject. The proposal of affiancing his daughter with Charles of Austria, was opposed by some reflections thrown on the supposed illegitimacy of the young Princess, and the same objection was revived, when a similar offer was made of betrothing her to a prince of the blood-royal of France. Though these remarks at first made little impression on the mind of Henry, they contributed at length, with other causes, to increase his remorse, and render his conscience more scrupulous.

The Queen was older than the King by no less than six years; and, in the lapse of time, the decay of her beauty, together with some particular infirmities, concurred, notwithstanding her blameless character, to render her person unpleasing to him. The premature death of such of her children as survived their birth, and her frequent miscarriages, had excited some gloomy reflections, and he was the more struck with this misfortune, as the curse of being childless is the very threatening contained in the Mosaic law, against those who espoused their brother's widow. The succession of the crown was another important consideration, and it naturally occurred to every one, when the legality of Henry's marriage was called in question. The dread of civil wars, arising from a disputed title, made the people universally desirous of any event which might obviate so irreparable a calamity :

And the King was thus impelled, both by his private passions, and by considerations of public interest, to seek the dissolution of his inauspicious, and as he now esteemed it, unlawful marriage, with Katharine. He asserted, that his scruples arose entirely from private reflection. Himself a casuist and divine, he examined the question with, what he imagined to be, impartial attention, and thought he had discovered in his favourite polemical author, Thomas Aquinas, a passage that precisely involved his own case, and as decidedly condemned it. Armed with this, and other authorities, he opened himself to his confidential ministers, and, receiving from them opinions favourable to his design, he dispatched a secretary to Rome, to solicit a divorce. It is well known, however, and we need not enlarge upon it in this place, that Henry was swayed, though not, perhaps, first excited, by a motive still more powerful, and that his growing love for Anne Boleyn greatly accelerated, if it was not the principal inducement to, this measure. It would lead us too far to detail the proceedings of this extraordinary divorce, which so long occupied the attention of England and of Europe. It will be sufficient to state, that Clement the Seventh, after the most tedious delay, which the impatience and irascibility of the King, perhaps, increased,—and many struggles between his desire of obliging Henry, and his dread of offending the emperor, the powerful nephew of Katharine, at length granted a commission to Campeggio and Wolsey, to inquire into the circumstances of the case.

The conduct of the Queen, upon this trying occasion, was dignified and interesting; and forcibly recommends her to our pity and esteem. Though naturally of a mild and placid disposition, she could, when it was necessary,

KATHARINE OF ARRAGON. [ENGLAND.

be firm and resolute. She was engaged, by every motive, to persevere in protesting against the injustice to which she saw herself exposed. The imputation of incest which was cast upon her marriage with Henry, struck her with the highest indignation ;—the illegitimacy of her daughter, which followed as a necessary consequence, gave her the most lively concern ;—the reluctance of yielding to a rival, who, she believed, had supplanted her in the King's affections, was also a very natural motive. Actuated by these considerations, she never ceased soliciting her nephew's assistance, and earnestly entreated an appeal of her cause to Rome, where, alone, she thought she could expect justice. She refused to acknowledge the right of any court to try the validity of her marriage, which was partly composed of the King's subjects :—when, therefore, the two legates opened their commission in London, and cited the King and Queen to appear before them, they both presented themselves, and the King answered to his name when called ; but the Queen, instead of answering to her's, rose from her seat, and throwing herself at the King's feet, addressed him in a pathetic speech, which was rendered still more affecting by her virtue, her dignity, and her misfortunes. She told him, “ that she was a stranger in his dominions, without protection, without council, without assistance—exposed to all the injustice which her enemies were pleased to inflict upon her ;—that she had quitted her native country without other resource than her connexion with him and his family, and had expected that, instead of suffering thence any violence or iniquity, she was insured in them of a safeguard against every misfortune :—that she had been his wife during twenty years, and would appeal to himself whether her affectionate submission to his will had not merited better treatment than

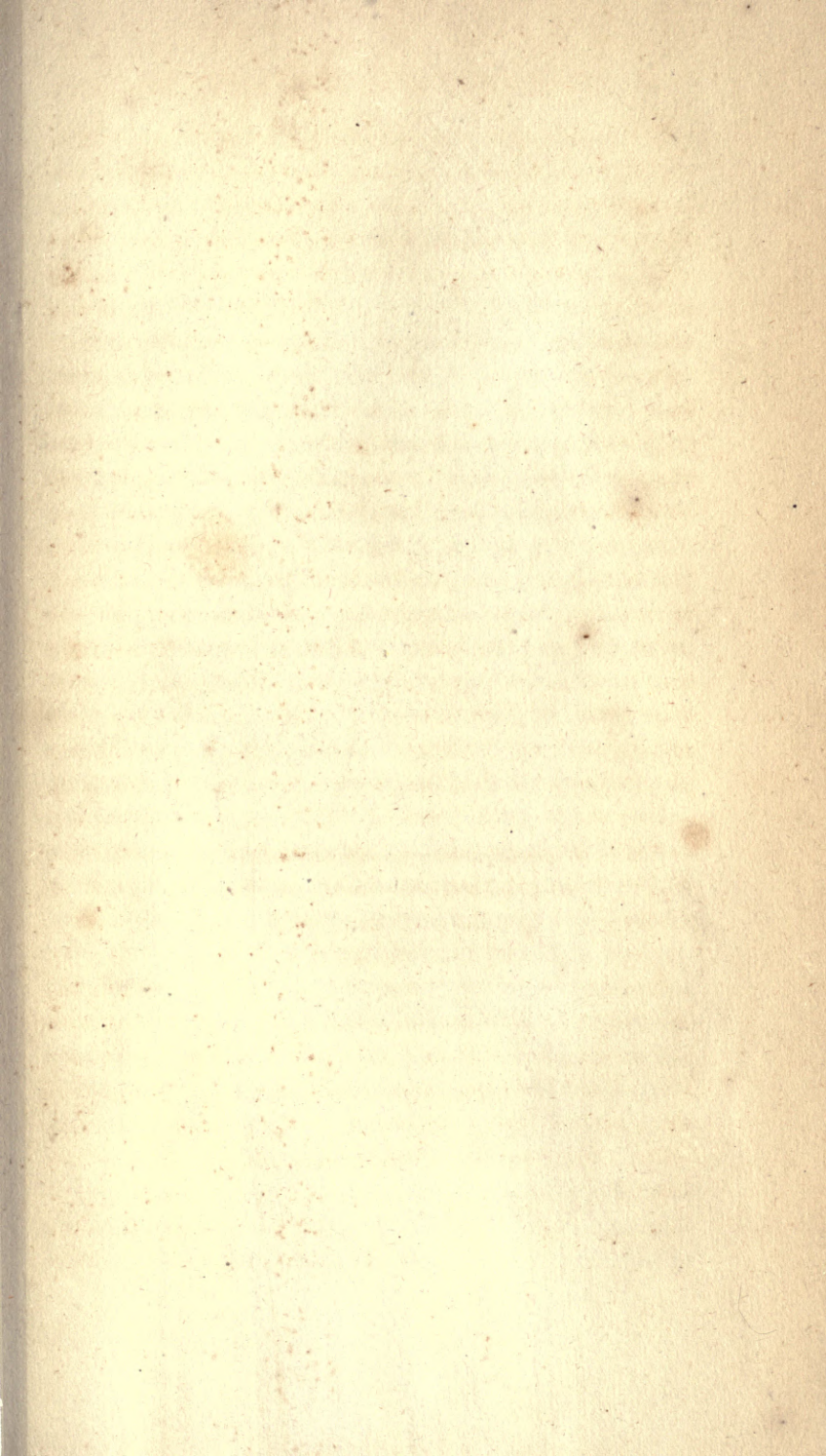
to be thus, after so long a time, thrown from him with so much indignity ;—that she was conscious, he himself was assured, that her virgin honour was yet unstained ; and that her connection with his brother had been carried no further than the ceremony of marriage :—that their parents, the Kings of England and Spain, were accounted the wisest princes of their time, and had undoubtedly acted by the best advice, when they formed the agreement for that marriage, which was now represented as so criminal and unnatural ; and that she acquiesced in their judgment, and would not submit her cause to be tried by a court, whose dependance on her enemies was too visible even to allow her any hope of obtaining from them an equitable or impartial decision.” Having thus addressed the King, she made him a profound reverence, departed from the court, and would never again appear in it. Henry himself acknowledged, when she was gone, that she had ever been a dutiful and affectionate wife, and that the whole tenour of her behaviour had been strictly conformable to the laws of honour and probity.

Had the completion of this extraordinary divorce depended on the court of Rome, it certainly never would have taken place. Campeggio, the legate, obstructed its progress in every stage, and left the kingdom, at last, without pronouncing any sentence, referring the parties to the ultimate decision of the Pope. But Henry determined to cut the Gordian knot, by appealing to the principal Universities, and, having received from them all judgments favourable to his cause, he, in defiance to the Pope, and of his own authority, on the 23d of May, 1533, commanded Cranmer to pronounce the definitive sentence, which abrogated his former marriage, and legalized his union with Boleyn.

KATHARINE OF ARRAGON. [ENGLAND.]

The unfortunate and deserted Katharine had retired to Ampthill, in Bedfordshire, where, while the divorce was yet pending, the King continued to treat her with respect and distinction; and endeavoured, by every persuasion, to engage her consent to their disunion; but she continued inflexible in maintaining the validity of her marriage, and would admit no person to her presence who did not approach her with the accustomed ceremonial. Henry, forgetful of his wonted generosity to her, employed menaces against such of her servants who complied with her commands in that particular, but could never make her relinquish her title and pretensions. A jointure was assigned her only as Princess-Dowager. She died at Kimbolton, in Huntingdonshire, on the 6th of January, 1636. A short time before she expired, she wrote a very tender letter to the King, in which she calls him *her most dear Lord, King, and Husband*; and concludes with these words—*I make this vow, that mine eyes desire you above all things*. The obdurate heart of Henry was softened by this last tender proof of her affection, and he wept as he perused her dying expressions, but the rival queen is said to have enjoyed this completion of her triumph, beyond what decency or humanity allowed.

Katharine was a devout and pious Princess; and latterly led a severe and mortified life. She worked much with her hands, and kept her women always employed about her. When the two legates announced their commission, she appeared before them with a skein of silk round her neck. She was buried in the cathedral church of Peterborough.





Painted by Rubens.

Engraved by George Cooke.

London: Published by Verner Hood & Sharpe, Poultry, 1868.

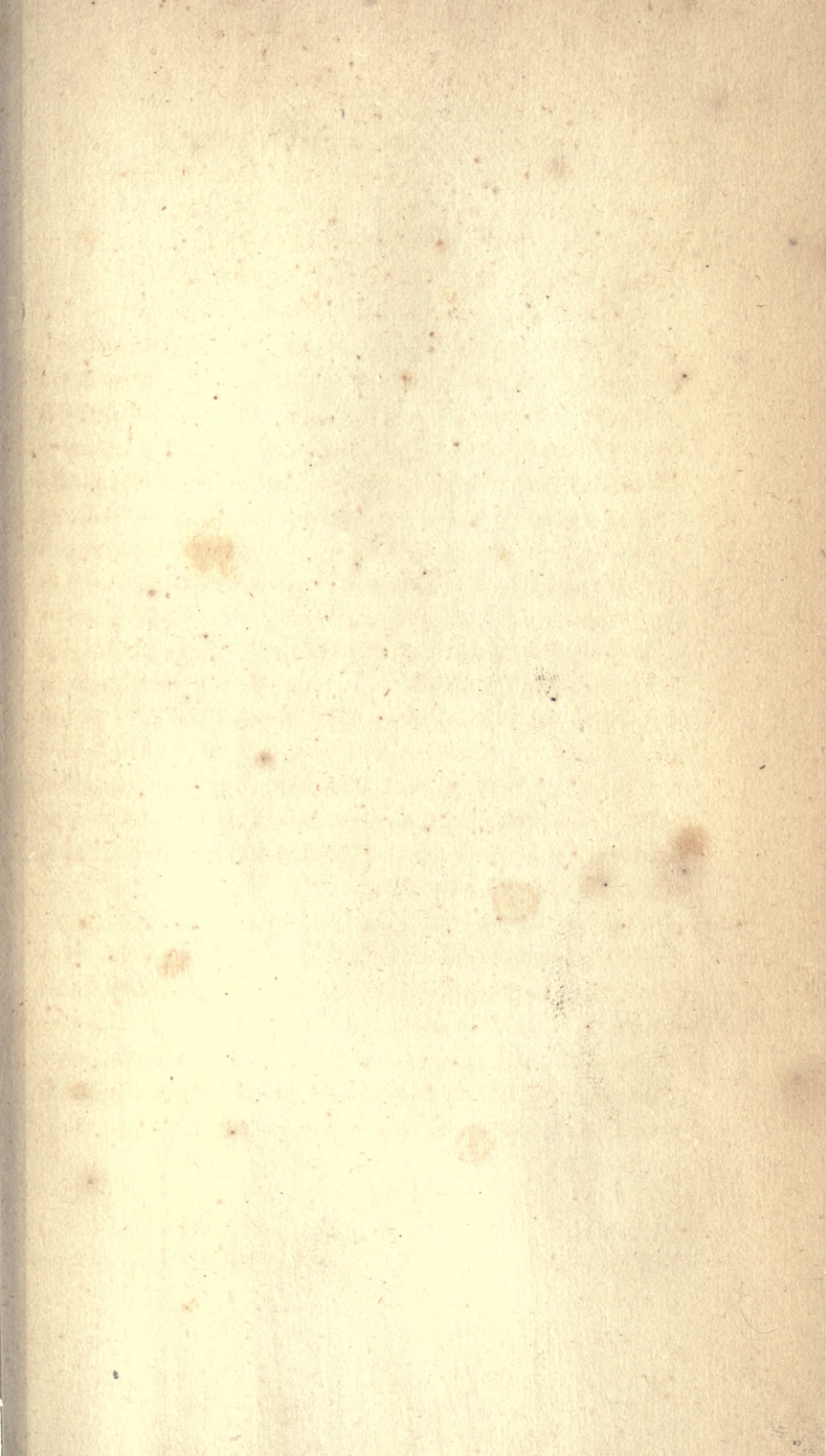
COSMO THE JUST.

Cosmo I. Grand Duke of Tuscany, of the house of Medici, was born in the year 1519. His father, John de Medici, one of the most liberal men of his age, had formerly served against France, and secured victory to the arms of Charles V. in Italy ; but having afterwards quitted the service of the imperialists, he attached himself to Francis I. and fought under his banners at the battle of Pavia, in which that monarch was taken prisoner. The son, of a disposition less warlike, was engaged, in opposition to him, in the interests of Charles, whom he assisted with his treasures for the purpose of retaking Metz, of which Henry II. king of France, had just made himself master. This loan consisted of 200,000 golden crowns, which were borrowed, as Voltaire says, by the possessor of Mexico of the Duke of Florence, which enabled Charles to commence the siege of Metz at the head of 50,000 men. The success of this enterprize, it is well known, did not in any manner correspond with its magnitude ; and Charles was obliged to retire, without carrying the city, with the loss of the major part of his army. He was, however, no less sensible of the service received from Cosmo, and, by way of recompence, united the duchy of Tuscany, Piombino, the island of Elbe, and other domains.

The love of letters, which may be called hereditary in the family of the Medici, rendered Cosmo I. no less celebrated than his predecessors. He attracted the notice of

men of learning, attached them to his person by rewards and distinctions, and founded the University of Pisa. The protection granted to the cause of literature was not the only benefit that resulted from the administration of Cosmo : he governed the state with great wisdom ; and, if he had not the honour to be called, like the first of his name, the Father of the People, nor to be distinguished, as was Lorenzo de Medici, by the title of “ the Father of the Muses,” he bore his share in the glory of the one and the other. This reign of princes favourable to literature, which was likewise the reign of good monarchs, should prevent our adopting on light grounds the prejudices of certain philosophers, who have affected to fear that the protection granted to the sciences and to learned men is not conducive to the happiness of the people, and ill accords with the art of governing. Cosmo instituted, in 1562, the military order of St. Stephen. After a reign of considerable splendour, Cosmo I. died, in 1574, at the age of fifty-five, leaving a son, François Maria, the father of Mary de Medicis, wife of Henry IV. who finished a miserable life in one of those asylums open to indigence, far from the dominions of her father and of the states over which she had presided.

Voltaire speaks of Cosmo I. Duke of Florence, who killed one of his children for having assassinated the other. This fact, he says, is strictly true, although the circumstance has been disputed by Varillas, with a very ill grace. We regret that the limits of our plan will not permit us to discuss this historical point.





MAD^{LE}. DACIER.

Printed by Ferdinand

Engraved by George Cooke.

London, Publish'd by Verner, Hood & Sharpe, Roultry, 1808.

MADAME DACIER.

THIS celebrated Lady was born in the year 1651, at Saumur, where her father, Tanneguy Le Fevre, taught the belles lettres. In the evenings he instructed his son, to whom Anne, his younger sister, whispered the responses when his memory failed him. This being perceived by Le Fevre, he examined his daughter, then only eleven years of age, conceived she was born to become eminent in literature, and, from that moment, made her quit her needle to commence her studies almost at the same time, of the Latin and Greek tongues. The Italian language followed by way of recreation; and, in a little time, the scholar became the instructor of her professor.

In the year 1672, her father died. In the year following, Mad^{lle}. Le Fevre went to Paris, where the Duke de Monpensier, engaged her to prepare editions of Latin authors, for the use of the Dauphin. Two years afterwards, she published her *Florus*, of which she sent a copy to the Queen Christina, of Sweden, who, in a complimentary letter, urged her to become a catholic.

In 1683, she married M. Dacier, and soon after, they renounced the protestant religion, which being known to Louis the Fourteenth, he granted her a pension of 2000 livres.

Her reputation being now established by the works already mentioned, by an edition of Callimachus, and

her Commentaries on several authors, Mad. Dacier successively translated, into French, the best pieces of Plautus and Aristophanes. The *Terence*, which she published some time after, was preferred to that of M^{lle}. de Portroyal; and her translations of *Anacreon*, and of *Sappho*, were followed by those of the *Iliad* and the *Odyssey*. This gave rise to a literary dispute between La Motte, Hardouin, and Mad. Dacier, who, in her defence of Homer, did not, at all times, avail herself of the goodness of her cause.

A good mother, a sincere friend, and virtuous wife; Madame Dacier was a model of tenderness and prudence, of modesty and erudition, of frankness and of piety. She was never vain of her writings, nor did she ever, in her conversation, render apparent the advantage she might have displayed over those with whom she associated. She was equally reserved in matters of religion: she pretended, that things of such importance were above the reach of females, who ought to rest satisfied with adoring the divinity and doing good. She had two daughters and a son; and such was her benevolence, that her husband was compelled to restrain her liberality, which often exceeded their revenue.

Towards the end of life, Mad. Dacier suffered great bodily affliction, which she bore with the greatest resignation; and was lost to the literary world, on the 17th of August, 1720, at the age of sixty-nine.





Painted by Sir G. Kneller.

Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Foultry, 1808.

DRYDEN.

JOHN DRYDEN was born August 9, 1631, at Aldwin-
kle, near Oundle, the son of Erasmus Dryden, of Tich-
mersh, who was the third son of Sir Erasmus Dryden,
Bart. of Canons Ashby. All these places are in Northamp-
tonshire, but the original stock of the family was in the
county of Huntingdon. He is reported to have inherited
from his father an estate of 200l. a year, and to have been
bred an anabaptist : but for either of these particulars no
authority is given. From Westminster school, where he
was instructed as one of the king's scholars by Dr. Busby,
whom he long held in veneration, he was, in 1650, elected
to one of the Westminster Scholarships at Trinity Col-
lege, Cambridge, where he took his Bachelor's degree in
1653. At the University, he does not appear to have
been eager of poetical distinction, or to have lavished his
early wit, either on fictitious subjects or public occasions.
It was not till the death of Cromwell, in 1658, that he
became a public candidate for fame, by publishing
Heroic Stanzas on the late Lord Protector, which, com-
pared with the verses of Spratt and Waller on the same
occasion, were sufficient to raise great expectations of the
rising poet. When the king was restored, Dryden, like
the other panegyrists of usurpation, changed his opinion
or his profession, and published *Astrea Redux*, or, *A
Poem on the Happy Restoration and Return of his most
sacred Majesty King Charles the Second*.

The time at which his first play was exhibited is not
known, because it was not printed till it was some years

after altered and revived ; but since the plays are said to be printed in the order in which they were written, from the dates of some, those of others may be inferred. Thus it may be collected, that in 1663, in the thirty-second year of his age, he commenced writer for the stage, compelled undoubtedly by necessity, for he appears never to have loved that exercise of his genius, nor to have much pleased himself with his own dramas. Of the stage, when he had once invaded it, he kept possession for many years ; not indeed without the competition of rivals, who sometimes prevailed, or the censure of critics, which was always poignant and often just, but with such a degree of reputation as made him at least secure of being heard, whatever might be the final determination of the public. To the English reader they are too well known to require, in this place, either enumeration or particular notice.

In 1667, he published *Annus Mirabilis*, the Year of Wonders, which may be esteemed one of his most elaborate works. It is addressed to Sir Robert Howard by a letter, which is not properly a dedication ; and, writing to a poet, he has interspersed many critical observations, of which some are common, and some perhaps hazarded without much consideration. It is written in quatrains, or heroic stanzas of four lines, a measure which he had learned from the *Gondibert* of Davenant, and which he then thought the most majestic that the English language affords. Of this stanza he mentions the incumberances, increased as they were by the exactness which the age required. It was, throughout his life, very much his custom to recommend his works, by a representation of the difficulties he had encountered, without appearing to have sufficiently considered, that where there is no difficulty there is no praise.

He was now so much distinguished that, in 1668, he succeeded Sir William Davenant, as poet-laureat. The salary of the laureat had been raised in favour of Jonson, by Charles I. from an hundred marks to an hundred pounds a year and a tierce of wine—a revenue, in those days, not inadequate to the conveniencies of life. The same year he published his *Essay on Dramatic Poetry*, an elegant and instructive dialogue, in which, we are told by Prior, that the principal character is meant to represent the Duke of Dorset. This work seems to have given Addison a model for his *Dialogues on Medals*. In 1681, Dryden became yet more conspicuous, by uniting politics with poetry, in the memorable satire called *Absalom and Achitophel*, written against the faction which, by Lord Shaftesbury's incitement, set the Duke of Monmouth at its head. Of this poem, in which personal satire was applied to the support of public principles, and in which, therefore, every mind was interested, the reception was so eager, as to have been afterwards equalled only by the trial of Sacheverell. The reason of this general perusal Addison has attempted to derive from the delight which the mind feels in the investigation of secrets; and thinks that curiosity to decypher the names, procured readers to the poem. There is no reason, however, to inquire why those verses were read, which, to all the attractions of wit, elegance, and harmony, added the co-operation of all the factious passions, and filled every mind with triumph or resentment.

Soon after the accession of King James, when the design of reconciling the nation to the church of Rome became apparent, and the religion of the court gave the only efficacious title to its favours, Dryden declared himself a convert to popery. The priests having strengthened

their cause by so powerful an adherent, were not long before they brought him into action. They engaged him to defend the controversial papers found in the strong box of Charles II. and what was still more difficult, to defend them against Stillingfleet. With the hope of promoting popery, he was employed to translate Maimbourg's History of the League, which he published with a large introduction. His name is likewise prefixed to the English Life of St. Francis Xavier, but he never owned himself the translator. Perhaps the use of his name was a pious fraud, which, however, seems not to have had much effect, for neither of the books were popular. Having probably felt his own inferiority in theological controversy, he was desirous of trying whether, by bringing poetry to aid his arguments, he might become a more efficacious defender of his new profession. To reason in verse, was, indeed, one of his powers; but subtilty and harmony united are still feeble when opposed to truth. Actuated, therefore, by zeal for Rome, or hope of fame, he published the *Hind and Panther*, a poem, in which the Church of Rome, figured by the *milk-white hind*, defends her tenets against the Church of England, represented by the *panther*, a beast beautiful, but spotted. A fable which exhibits two beasts talking theology, appears at once full of absurdity; and it was accordingly ridiculed in the *City Mouse and Country Mouse*, a parody, written by Montague, afterwards Earl of Halifax, and Prior, who then gave the first specimen of his abilities.

A very few months after, every hope of the catholics was blasted for ever by the Revolution. A papist could now be no longer laurate. The revenue, which he had enjoyed with so much pride and praise, was transferred to Shadwell, an old enemy, whom he had formerly stigma-

tized by the name of *Og*. Dryden could not decently complain when he was deposed, but seemed very angry that Shadwell succeeded him; and has therefore celebrated the intruder's inauguration, in a poem exquisitely satirical, called *Mac Flecknoe*, of which the *Dunciad*, as Pope himself declares, is an imitation, though more extended in its plan, and more diversified in its incidents. In 1693, appeared a new version of Juvenal and Persius. Of Juvenal, he translated the first, third, sixth, and sixteenth satires. On this occasion, he introduced his two sons to the public, as nurslings of the muses. The fourteenth of Juvenal was the work of John, and the seventh of Charles Dryden. In 1694, he began the most laborious and difficult of all his works, the translation of Virgil, from which he borrowed two months, that he might turn Fresnoy's *Art of Painting* into English Prose. The preface, which he boasts to have written in twelve mornings, exhibits a parallel of poetry and painting, with a miscellaneous collection of critical remarks, such as cost a mind stored like his no labour to produce. Dryden also projected an Epic Poem, but the parsimony of his patrons caused him to abandon his design. Of the little encouragement he received he sorely complains, in an "Essay on Satire," addressed to the Earl of Dorset, and prefixed to his translation of Juvenal; in which, after mentioning an outline of his plan, he adds—"This I had intended chiefly for the honour of my native country, to which a poet is particularly obliged. Of two subjects both relating to it, I was doubtful whether I should chuse—that of King Arthur conquering the Saxons, which, being farther distant in time, gives the greater scope to my invention—or that of Edward the Black Prince, in subduing Spain and restoring it to the lawful prince, though a great tyrant, Don Pedro the Cruel, which, for the com-

pass of time, including only the expedition of one year, for the greatness of the action and its unanswerable event, for the magnanimity of the English hero opposed to the ingratitude of the person whom he restored, and for the many beautiful episodes which I had interwoven with the principal designs, together with the characters of the chiefest English persons (wherein, after Virgil and Spenser, I would have taken occasion to represent my living friends and patrons of the noblest families, and also shadowed the events of future ages in the succession of our imperial line)—with these helps, and those of the machines which I have mentioned, I might perhaps have done as well as some of my predecessors, or at least chalked out a way for others to amend my errors in a like design; but being encouraged only with fair words by King Charles II. my little salary ill paid, and no prospects of a future subsistence, I was then discouraged in the beginning of my attempt: and now age has overtaken me, and want a more insufferable evil through the change of the times, has wholly disabled me.” His last work was his fables, published in consequence, as is supposed, of a contract, by which he obliged himself in consideration of 300l, to finish for the press *ten thousand verses*. In this volume was contained the Ode on St. Cecilia’s Day, which, as appeared by a letter communicated to Dr. Birch, he spent a fortnight in composing and correcting. But the time was now at hand which was to put an end to all his schemes and labours. On the 1st of May, 1701, having been some time a cripple in his limbs, he died in Gerard-street, of a mortification in his leg.

The character of Dryden, as a writer, is thus given by Dr. Johnson. “ Dryden may be properly considered as the father of English criticism—as the writer who first

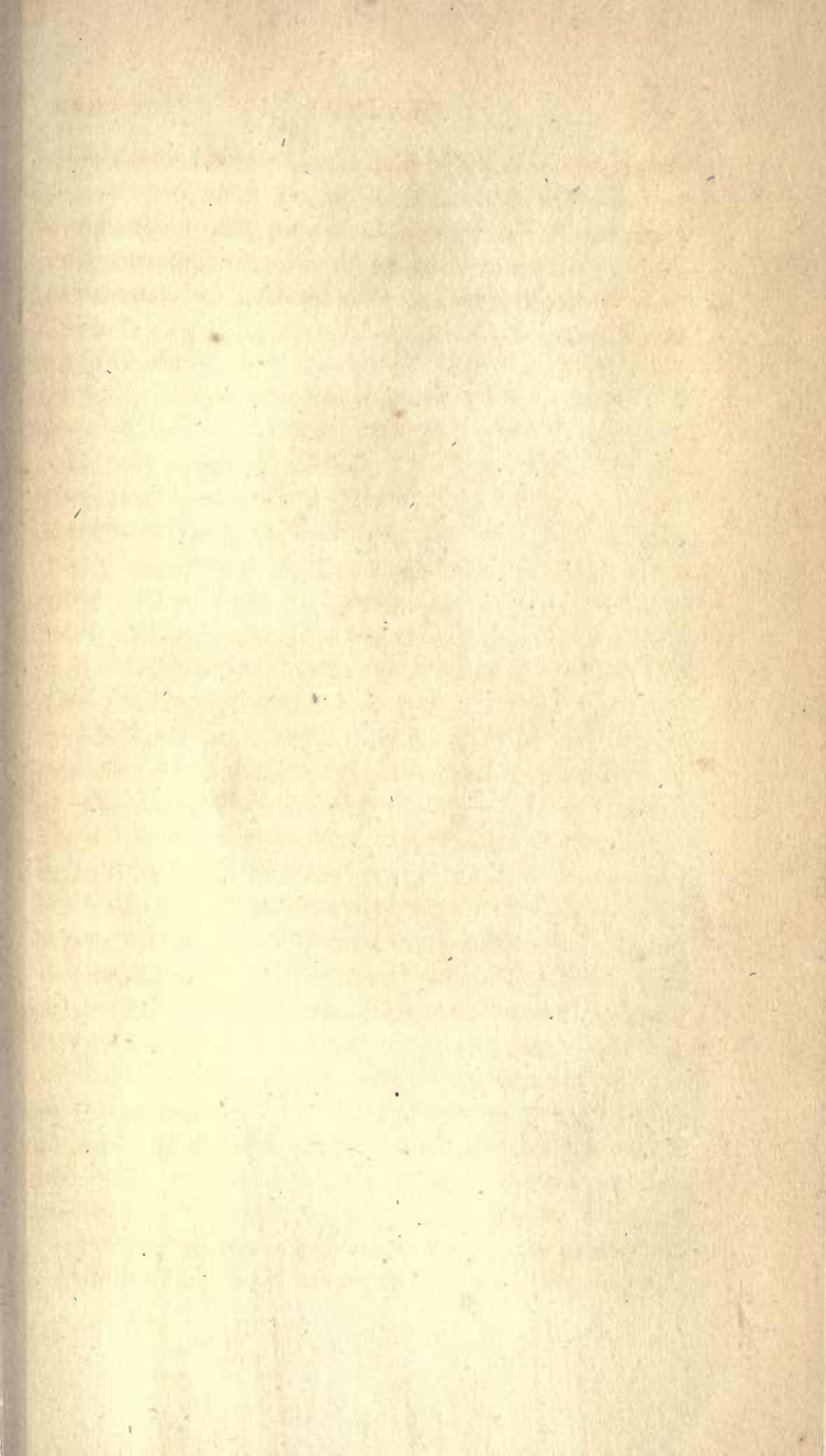
taught us to determine upon principles the merit of composition. Of our former poets the greatest dramatist wrote without rule, conducted through life and nature by a genius that rarely misled and never deserted him. As Dryden had studied with great diligence the art of poetry and enlarged or rectified his notions by experience, perpetually increasing, he had his mind stored with principles and observations. He poured out his knowledge with little labour; for of labour, notwithstanding the multiplicity of his productions, there is sufficient reason to suspect that he was not a lover. It will be difficult to prove that Dryden ever made any great advances in literature. Yet it cannot be said that his genius is ever unprovided of matter, or that his fancy languishes in penury of ideas. His works abound with knowledge, and sparkle with illustrations. There is scarcely any science or faculty that does not supply him with occasional images, and lucky similitudes—every page discovers a mind very widely acquainted both with art and nature, and in full possession of great stores of intellectual wealth. From his prose, Dryden derives only accidental and secondary praise—the veneration with which his name is pronounced by every cultivator of English literature, is paid to him as he refined the language, improved the sentiments, and tuned the numbers of English poetry. His chief defects were affectation and negligence. Such is the unevenness of his compositions, that ten lines are seldom found together, without something of which the reader is ashamed. He was no judge of his own pages: he seldom struggled after supreme excellence, but snatched in haste what was within his reach; and when he could content others, was himself contented. What he had once written, he dismissed from his thoughts; and I believe there is no example to be found of any correction or improvement made by him

after publication. The hastiness of his productions might be the effect of necessity; but his subsequent neglect could hardly have any other cause than impatience of study. With all his defects, however, he had more music than Waller, more vigour than Denham, and more nature than Cowley.

Waller was smooth—but Dryden taught to join

The varying verse, the full-resounding line,

The long majestic march, and energy divine.





Painted by Himself.

Engraved by George Cooke.

London, Published by Vernon Hood & Sharpe, Pall Mall, 1868.

ALBERT DURER.

THIS memorable artist was born at Nuremberg, in 1471. His father was a goldsmith, and was desirous that his son should follow his profession; but the talents of Albert were directed to the arts. He placed himself under the tuition of Michael Wolgemuth, with whom he continued three years, who taught him to paint and engrave. His progress in these pursuits was so extremely rapid, that he very soon surpassed his master. The emperor, Maximilian, delighted with his genius, took him into his employment, and very magnificently rewarded his services. The placid disposition of Albert Durer, and the suavity of his manners, procured for him the friendship of the great. He was no less esteemed by his brother artists, whose works he was ever ready to applaud. He sent his portrait, with several engravings, to Raphael, who, in return, transmitted him his resemblance and various drawings. During his travels in Holland, he formed an intimacy with Lucas of Leyden, a very skilful painter. Upon his return he was appointed a member of the Council of Nuremberg.

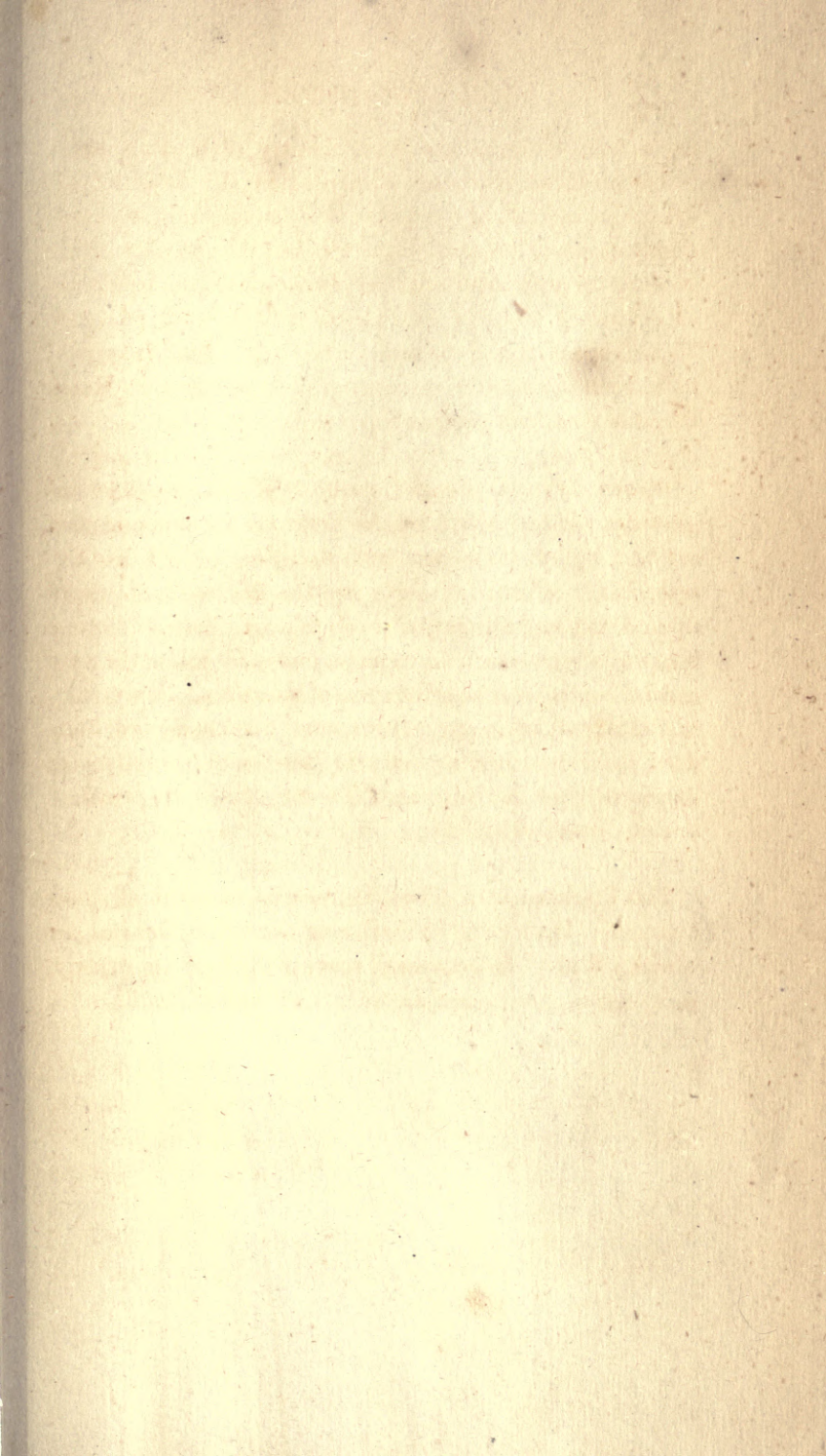
The perverse and avaricious temper of the wife of Albert Durer, troubled his repose, and shortened his life. He died on the eighth of April, 1528, at the age of fifty-seven.

As a painter, Albert Durer may be called the father of the German school. He was not entirely exempt from

the defects of the artists of his country, such as a dryness in his contours, too much sameness in the folds of his draperies, a want of gradation in his colouring, and frequent errors in point of costume; but the fertility of his genius, the truth and spirit of his compositions, brilliancy of colouring, care in execution, will be ever admired. Vasari, speaking of Albert Durer, says, that he would have been the first of painters had he studied at Rome the chef d'œuvres of antiquity.

Albert devoted a great portion of his time to engraving. It is indeed, by the progress he made in that art, and by his valuable prints, that he acquired his extraordinary reputation. He was the first who engraved upon wood, and the inventor of etching. In his lifetime his prints were much in request, and still maintain a respectable place in the collections of amateurs. His works, including his wood engravings, comprize nearly four hundred and fifty subjects; but if to these be added the pieces engraved after his designs, with the copies, they exceed twelve hundred and fifty.

The knowledge of Albert Durer was not confined to the fine arts. Besides a "Treatise on the Proportions of the Human Body," he composed several works on geometry, perspective, and on architecture, civil and military.





Painted by Himself

Engraved by George Cooke.

London; Published by Verner Hood & Sharpe, Poultry, 1808.

EDELINCK.

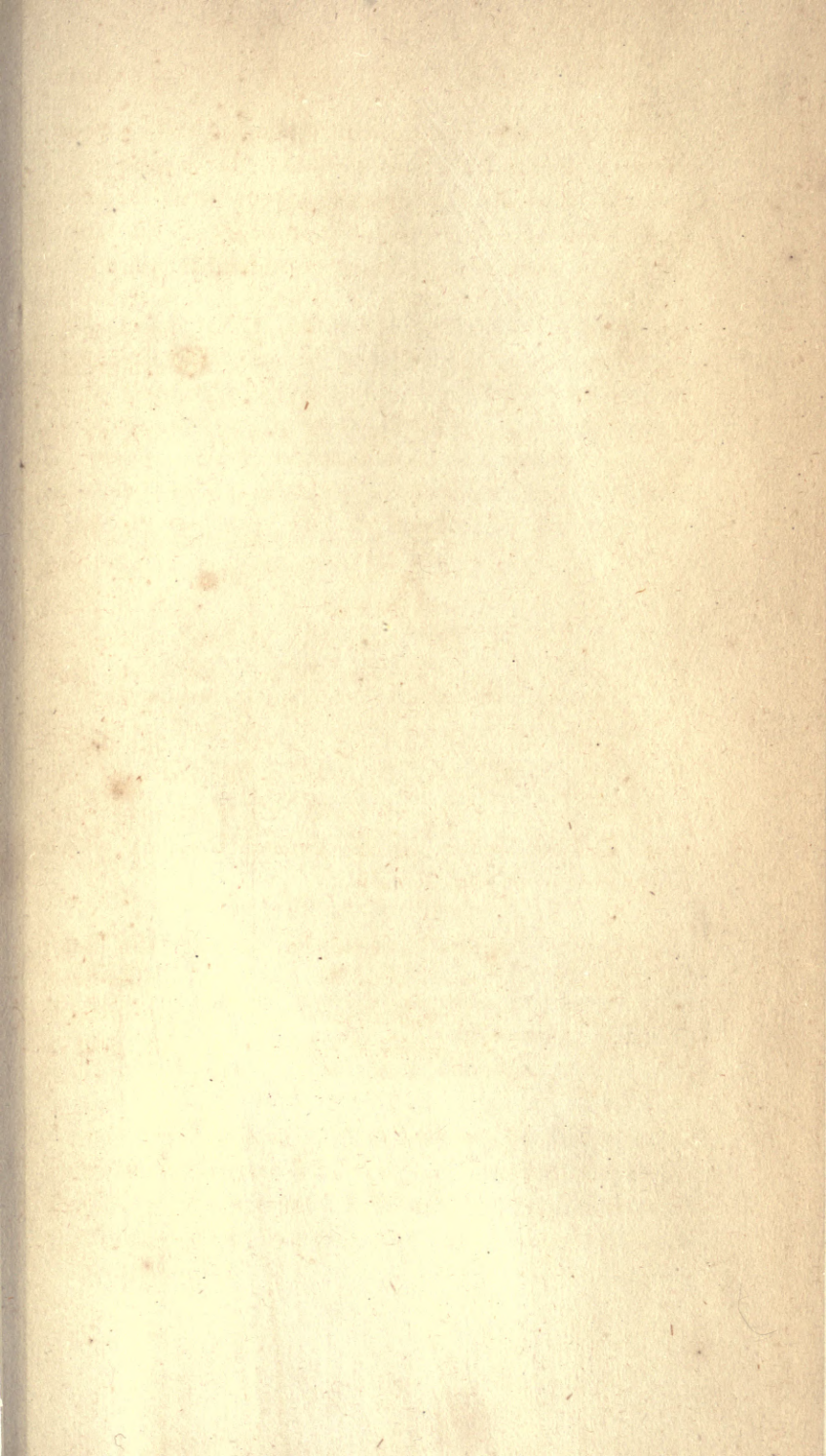
G. GERARD EDELINCK was born at Antwerp, in the year 1646, where he received the first principles of his art in the shop of Cornelius Galles, the younger. Contemporary with many of the disciples of the school of Rubens, he announced, at an early age, the most favourable dispositions, which he afterwards developed with much success. Invited into France, by Colbert, who was desirous of patronizing genius, in whatever country it might be found, Gerard made himself perfect in his profession, by attending to the counsels of Pitau et Poilly. Charged with the execution of the *Holy Family* of Raphael, and the picture of *Alexander in the Tent of Darius* of Le Brun, Edelinck succeeded so completely, that his engravings, in his lifetime, were considered as chef d'œuvres in his art. Indéed, all the works of this artist were finished with uncommon care, so that nothing of indifferent merit ever came out of his hands. His *Magdalen*, and the *Christ with Angels*, are admirable productions; and the portraits of Desjardins, Rigaud, Dilgerus, and that of Champagne, in particular, are uncommonly beautiful; and without recurring to the predilection of Edelinck for the last performance, it is difficult to decide which is the best production.

Louis the Fourteenth, who encouraged the arts, because he was enamoured of glory, did not suffer so much merit to go unrewarded. Edelinck was made a Knight of the order of St. Michel; obtained the distinction of

Engraver to his Majesty, with a pension and an apartment in the royal hotel *des Gobelins*. He was admitted into the Academy of Paintings, as one of its directors, and almost all the celebrated personages of the age of Louis the Fourteenth evinced considerable anxiety to have their portraits engraved by him; the facility with which he worked, enabling him to comply with their desires. Few engravers, therefore, have produced a greater number of works. After enjoying a long career of professional distinction, he died in the year 1707, at the age of sixty-six.

A bold and great style, a flowing and correct outline, characterize all the productions of this great artist. His plates have a mellow tone, and are so perfect in point of harmony, that they resemble pictures. Audran, although his manner was directly opposite, is the only engraver that can be compared with him. The gradations in the works of Edelinck are varied to the degree that is highly requisite, in order to discriminate properly the nature of objects, which his engravings represent, without destroying the general harmony which ought ever to be kept in view.

Although a century has now elapsed since the death of Edelinck, and the art of engraving, since his time, particularly in England, has made rapid progress towards perfection, the productions of Edelinck are still held in much esteem.





Painted by Ferdinand.

Engraved by George Cooke.

London: Published by Vernor, Hood & Sharpe, Poultry, 1808.

MADAME DE LA FAYETTE.

MADAME DE LA FAYETTE was the daughter of D'Aymer, Lord of La Virgue, and Governor of Havre. To the most attractive features she combined a tender heart, an enlarged and cultivated mind, a wonderful facility in acquiring knowledge, and a penetration which led her very readily to comprehend the lessons of her masters. These were Menage and *le pere* Rapin, by whom she was instructed in the Latin tongue.

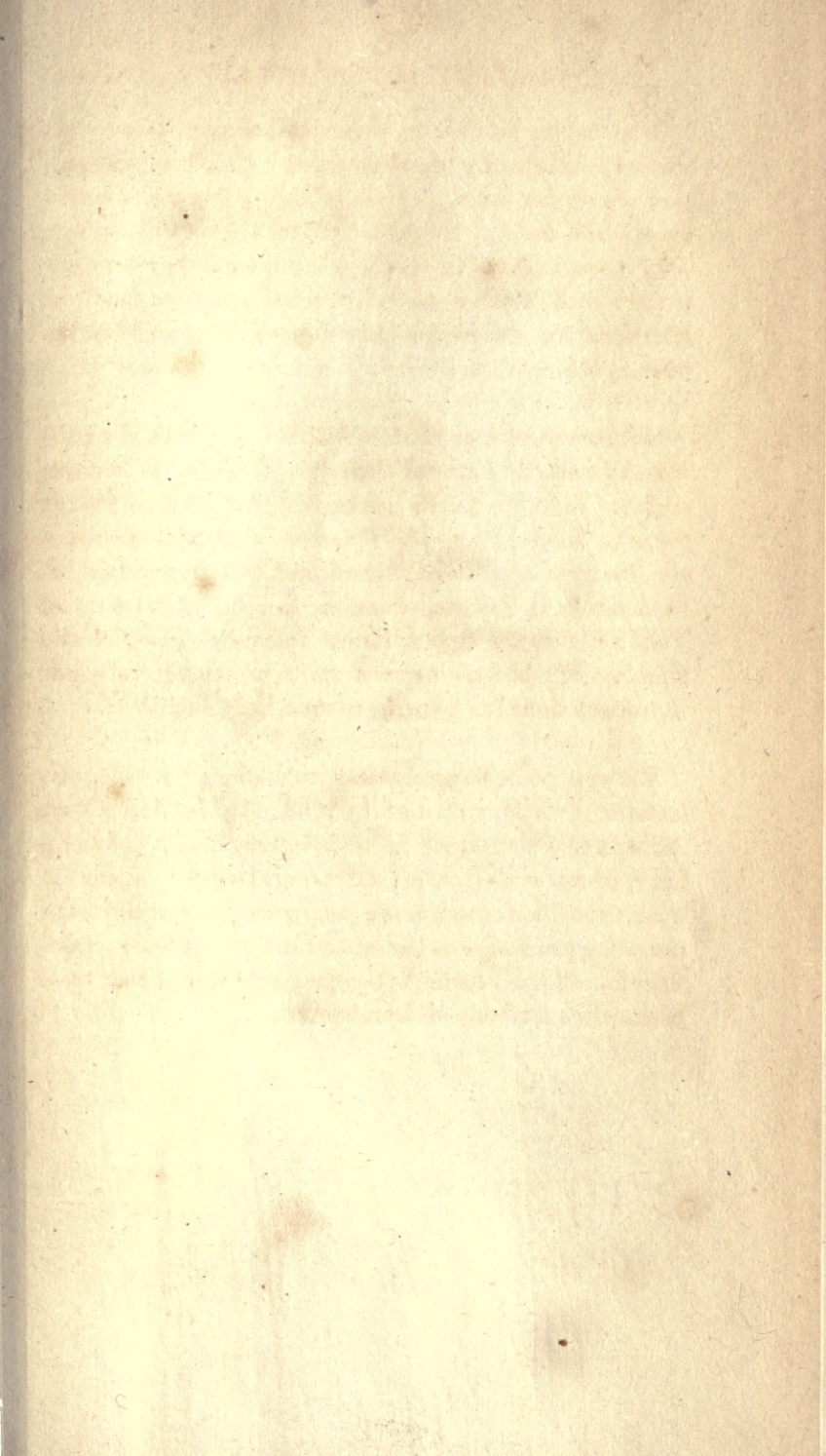
On her arrival at Paris her acquaintance was sought after by Madame de Rambouillet, by Voiture, Montausier, Callières, and the Duke de la Rochefoucault. The latter confessed himself wholly ignorant of the passion of love; and, during the last twenty-five years of his life, he conceived the most unalterable friendship for Madame de la Fayette. It was of this nobleman that she said—He, it is true, formed my understanding; but I reformed his heart.

Madame de la Fayette was often honoured with the society of Huet, La Fontaine, Segrais, and many other learned and literary characters, who acknowledged that she had more solidity than Madame de Rambouillet, and more taste than Mad^{lle}. de Scuderi. This opinion, and the extreme amability of her disposition in the judgment of Madame de Sevigné, repel, in a very decisive manner, the erroneous idea of La Beaumelle, who thought himself justified, by injurious representations, to avenge the little respect she evinced towards Madame de Maintenon.

Madame de la Fayette preferred poetry to prose; but she was delighted with Montaigne, and often repeated, *that it gave her great pleasure in having him for a neighbour*. She used to compare bad translators to lacqueys, who converted into follies the compliments they were entrusted with; and it was one of her maxims, that “he who puts himself above others, however extensive his talents, places himself beneath his understanding.”

Her first work was the novel of *Zaïde*, which she published under the name of Segras. It had a prodigious success; and Fontenelle confessed, that he read it four times in succession. The *Princess de Montpensier*, and the *Princess de Cleves*, confirmed the reputation of Madame de la Fayette, who according to the opinions of Voltaire, was the first writer of romances, in which the manners of virtuous persons are represented, and adventures founded in nature are gracefully displayed.

Madame de la Fayette was born in the year 1633, was married in 1655, and died in 1693. In her latter days she was solely occupied in her religious duties. Among her papers several manuscripts were found, many of which were lost through the negligence of her son—the rest were published at the end of the works before-mentioned. Of their merit, the numerous editions that have been called for bear sufficient proof.





Painted by Himself.

Engraved by George Cooke.

London: Published by Vernon Hood & Sharpe, Printers. 1808.

DU FRESNOY.

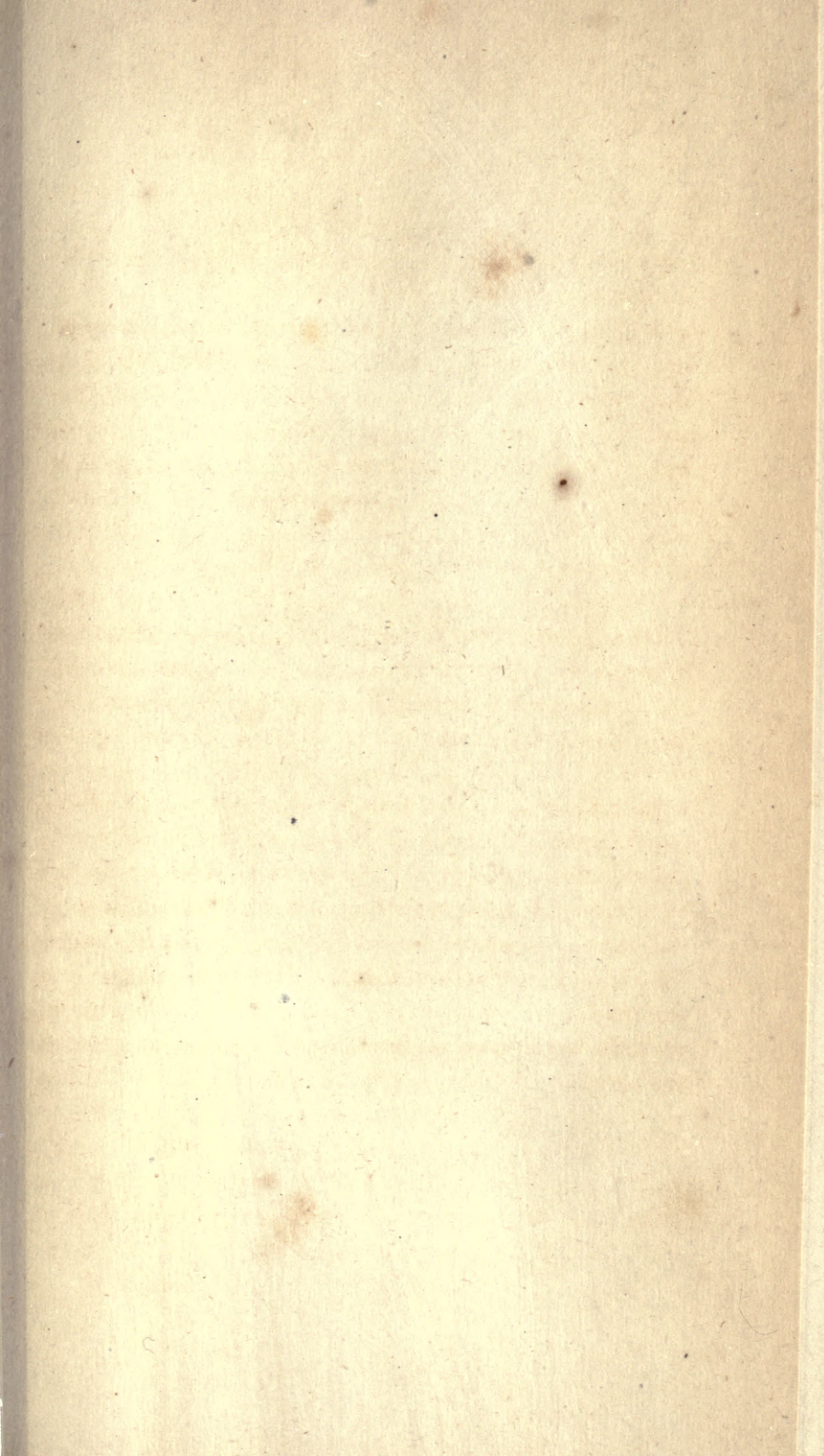
DU FRESNOY devoted himself no less to the study of the *belles lettres* than to painting ; and, perhaps, was more learned in the theory than in the practical part of his art. Although he left behind him many admirable pictures, he is principally indebted to his poem *de Arte Graphicâ*, for the reputation he enjoys.

Charles Alphonso du Fresnoy, was born at Paris, in the year 1611. He, like his friend Mignard, was intended for the profession of physic, and received a very liberal education. To a taste for poetry he united, very early, a disposition for painting. To oppose this inclination, his parents had recourse to the most rigorous measures, but all their exertions were fruitless to check him in his career. After passing two years in the schools of Perrier and Simon Vouet, he set out for Rome without the smallest resource. To supply himself with necessaries, he at first painted the ruins of celebrated edifices, among which he was wont to meditate. In conjunction with Mignard, who participated in all his labours, his pleasures, and his indigence, he undertook several works that developed the profound knowledge he had of his art. By the aid of poetry he engraved in his memory the principles of painting, and it is to this precaution that his poem may be ascribed. Accustomed to meditation, he devoted a considerable portion of his time in contemplating the chef d'œuvres of the great masters ; and often laid aside his pencil to record their

peculiar beauties. The pictures of Titian he copied with a degree of enthusiasm. He explored, at Venice, new sources of information ; and, after having communicated his poem to the most celebrated and best informed painters of Italy, he returned into France, where he brought a work to perfection which had been his principle occupation for a series of years. His misfortunes, however, followed him to his native country, but Mignard, who had risen to a state of affluence, made him participate in his comforts, and lodged him in his house. At length, having received an apoplectic attack, he was conveyed to his brother's residence at Villiers-le-Bel, where he terminated a very unhappy life, in the year 1665, at the age of fifty-four.

There are but few pictures of this master mentioned by any writer, but they attest, that in his style of colouring he imitated Titian, and in his taste of design, the manner of the Caracci.

In the opinion of connoisseurs, the poem of Du Fresnoy is divested of grace and elegance, but full of useful and judicious precepts. It exhibits a mind cultivated by reading of the best authors, and possessing the most familiar acquaintance with the objects of which it speaks. This elaborate performance has been translated into various languages ; but the English version by Mason, with the commentary of Sir Joshua Reynolds, is esteemed the best.





Painted by Himself.

Engraved by George Cooke.

London: Published by Vernon, Hood & Sharpe, Poultry 1808.

HENRY GOLTZIUS.

GOLTZ, or GOLTZIUS, was born at Muebrecht, in the Duchy of Juliers, in the year 1588. His father, a painter on glass, taught him the first elements of drawing, and a person, named Coornhut, those of engraving.—Desirous of making a rapid progress in his art, and re-establishing his health, much impaired by some domestic afflictions, Goltzius travelled through Germany, disguised as a valet, in order to learn the opinion that prevailed of his works, and with a view of profiting by the observations of artists and connoisseurs. He afterwards directed his steps into Italy, and took up his residence at Rome and Naples, where he applied himself to the study of the antique—the works of Raphael—and, in a particular manner, of those of Michael Angelo.

Goltzius, whose skill in drawing was profound, has engraved various subjects composed by that extraordinary master, in which are observable a bold and vigorous graver (perhaps, too methodical), a stroke, at times, capricious; and, in general, little harmony in its effects. But, notwithstanding these defects, which belonged as much to his age as to his school, this artist may be regarded as one of those who discovered the right path to stroke engraving; and, to this day, his works are the first models that are placed in the hands of students, on entering upon their career.

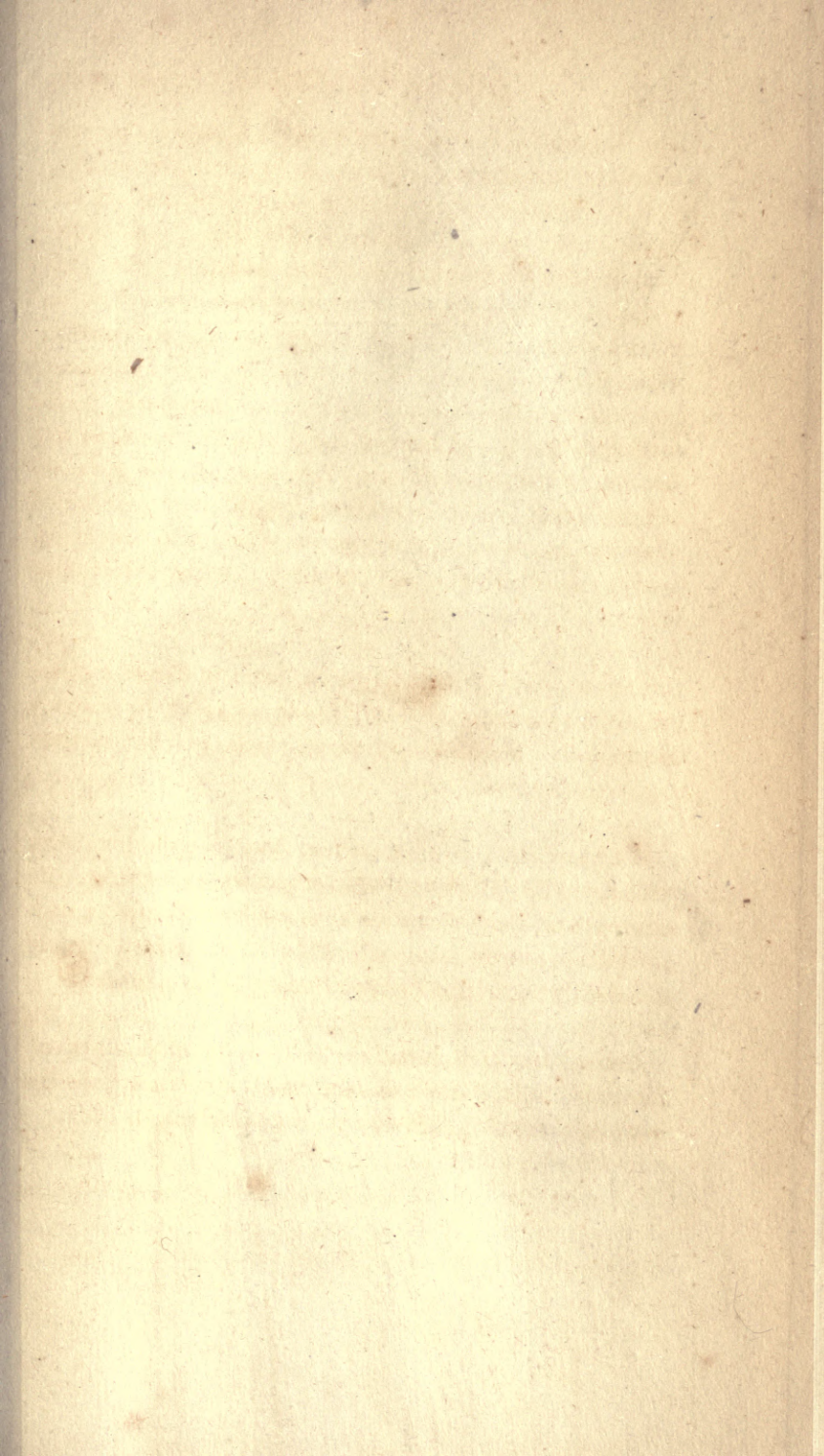
Versatile in his labours, giving to his productions that

body, life and character, that struck his fancy; he succeeded, in an eminent degree, in copying the manner of other artists. Of his works, in that class, the six following plates are particularly distinguished, and considered his chef d'œuvres:—the Annunciation—the Visitation—the Nativity—the Circumcision—the Adoration of the Virgin—and, the Holy Family;—each executed in imitation of the style of Raphael, of Baroccio, Bassano, Albert Durer, and Lucas of Leyden. His mode of engraving from this last master, was considered so excellent, that a proof impression of a plate, done in the style of Albert Durer, which had been smoked, was purchased at an extraordinary price by an amateur, who conceived it to be a production of that master, never before discovered.

Goltzius has painted, likewise, various historical pictures. In general, the air of his figures is a little overcharged, but his compositions are rich, and his colouring tolerably true.

We have also, of this master, various pen drawings, with figures as large as life, and ably characterized: the mellow and ingenious stroke of which indicates a man possessing consummate skill in his art. In the Academy of Saint Petersburg there are many of his drawings.

Among the great number of disciples of this master, James Mathon, John Saerдам, and John Muller, are the most celebrated. Goltzius died at Haerlem, in 1617.





Painted by Holbein.

Engraved by George Cooke.

London Published by Thomas Hood & Sharpe, Paulry, 1808.

HENRY VIII.

THIS prince lived during one of the most remarkable periods in modern history. He occasioned the most signal revolution that ever occupied the attention of mankind ; but the good which he thus effected, as it was the consequence of passion and caprice, has insured him little personal glory or esteem. He annihilated the tyranny of the priesthood, but their fall, however merited, was tarnished by the blood which he shed :—he restored to industry those immense domains which had been too long, exclusively, the hope and reward of idleness ; but the indiscriminating violence of his confiscations, and the cruelty which accompanied them, too often disgraced those measures which a more enlightened policy would have avowed. Under him civilization marched with rapid strides, but it was seldom that humanity, or a love for his people, entered into his views, or enlightened his projects of reform. In a word, he may be said to have displayed, in most of his acts, the obstinacy of a bigot, and the ferocity of a tyrant.

Few of our monarchs ever ascended the throne under more favourable circumstances than Henry the Eighth. His father had crushed the factious spirit of the people, and subdued the haughty tyranny of his nobles. He bequeathed to him a kingdom that enjoyed profound peace, and an exchequer filled with a treasure that had been the result of a long and steady economy—a virtue always respectable in a sovereign, when it is not sullied by avarice.

Henry had received from nature those qualities which were most likely to cultivate the affections of his subjects—a handsome person, a good understanding, and the most skilful agility in all manly exercises. The literary accomplishments of his age had also extended and improved his natural talents; but this brilliant combination of intellectual merit and personal beauty, was productive of little advantage to England.—Henry abused the affections of his people to gratify his own inordinate passions. His treasures were, for a time, subservient to his prodigality, without at all benefiting the state; his learning excited the blindest confidence in his own powers, and rendered him impatient of the slightest contradiction. He was often fortunate in his choice of wise and able ministers, but they were, alternately, the instruments and victims of his despotism.

The war which he undertook against France, among the earlier acts of his reign, was closed by an useless victory and a dishonourable treaty. He was incapable of following up the brilliant results of the *Battle of the Spurs*, and the conquest of Tournay. Wolsey had at first drawn England into the league against the King of France, but flattered by the caresses of Francis, he persuaded his master to change the whole system of his politics, and declare himself against his former allies. This far-famed minister had now attained the highest dignities in church and state. Loose in his morals, he soon became the favourite of a voluptuous prince, and little delicate as to the means by which he acquired and maintained his power, he supplied the prodigalities of his master by the most odious exactions. Every principle of law, decency, and public interest, was sacrificed to his criminal ambition. Disappointed in his preposterous de-

sign of obtaining the Tiara, he was at least determined to secure his influence, by adding to his other numerous titles, that of Legate of the Holy See. He was detested by the nobility, but as the King was, in some degree, an accomplice in all his acts of violence, this hatred was long injurious only to themselves; and Buckingham, whose father had perished under the brutal tyranny of Richard, was himself beheaded for having hazarded some indiscreet reflections on the haughty favourite. In order to render the King perfectly independent, he had levied taxes by force of the royal authority alone. Such a violation of the popular right appeared to menace an insurrection, and the monarch was compelled to disavow the financial operations of Wolsey. A prodigal king, an insatiable minister and the avidity of the church of Rome, who derived such enormous sums from the superstition of the people, and the interested connivances of its legate—such were the principal causes which were to operate so remarkable a change in the sentiments of mankind—explode errors so long and so faithfully cherished—and separate from the bosom of the church, the nation which had, of all others, perhaps, the most patiently submitted to its ecclesiastical superiority.

The clergy had indeed lost much of its influence: it had become odious for its vices, and contemptible for its ignorance. Wolsey himself, whose interest would have seemed inseparable from that of his order, gave the first blow, by proposing the suppression of a certain number of monasteries. This was only a prelude to a more enlarged system of destruction. It was accelerated by events of a more domestic and powerful nature.—Henry had conceived a violent attachment for Anne Boleyn, who, to uncommon beauty, united great viva-

The religious opinions of the parliament and people were guided by the capricious decrees of the sovereign, and their faith was narrowed or enlarged in proportion as he retrenched or extended the articles of his creed. When his passion for Boleyn had subsided by possession, the parliament readily undertook to invent, and punish her imaginary crimes. She was accused of adultery and incest, and expatiated, on the scaffold, the occasional levity of her conduct, and the errors of mistaken ambition. With her perished Norris, Brereton, and Smeton, who had roused the cruel jealousy of the king by their respectful attention and tender admiration, which her rank exacted, and which beauty seldom fails to command. Her singular fortune had excited envy; but it was lost in the sweetness of her temper, and the benevolence of her disposition. Jane Seymour received the hand of Henry on the day which followed the death of her predecessor; and she herself expired, the next year, another victim, perhaps, to the injurious treatment of her husband.

But the impressions of horror and of pity which the death of Boleyn excited, were weakened by the fate of the numerous victims who daily fell under the axe of the executioner. Some were condemned as Papists, others as Lutherans. A few years witnessed the death of Cromwell, who, by his great talents, and the favour of the king, had attained the dangerous honours of the ministry; of More, the chancellor, a philosophic writer, and upright in the administration of justice; but a zealous papist and an intolerant bigot: of Fisher, the intrepid defender of ecclesiastical immunities; of Lambert, who was daring enough to enter into the lists with Henry in theological discussion; of Barnes, Gerard, Philpot, and innumerable others, who died martyrs to their respective

tenets. In the midst of these persecutions, the north of England experienced some commotions, which were soon quelled by the activity of the Duke of Norfolk; yet that nobleman had nearly, some years after, experienced the fate of so many others; and his son, the incomparable Earl of Surry, who, in a barbarous court, united the accomplishments of a soldier and a poet, fell a lamented sacrifice to the unfounded suspicions of the tyrant.

The spoliation of the clergy, so far from rendering the monarch popular, had more particularly alienated from him the affections of his nobility. They saw, with grief, that the numerous religious foundations of their ancestors had suddenly become the property of the king. They regretted the destruction of those ecclesiastical establishments which secured to their younger children an easy and certain independence. The lower classes, who seldom search into futurity for the effect of measures, and prefer those which more immediately promote their comforts, felt the removal of the eleemosynary supplies from convents and monasteries, by which they were daily supported and nourished. Thus self-interest and fanaticism threatened to obstruct the first progress of the reformation. Perhaps some factious spirit might then have excited a religious war in this island, and thrown the government into confusion; but no such disturber appeared, and Henry enjoyed a prosperity which has seldom been granted even to the most virtuous of princes.

After the death of Jane Seymour, he espoused the Lady Anne, of Cleves. The disgust with which her want of personal charms soon inspired him, insured to that princess the happy security of a divorce. Catherine

Howard was not so fortunate : she was convicted, not of adultery, but of criminal intrigues previous to her marriage ; and this crime, committed at a time when she little expected to share the honours of royalty, conducted her to the scaffold ; and with her, her still more unfortunate parents, who were condemned for not having revealed the errors of their child, but they were afterwards pardoned. It was then that the parliament passed the whimsical act which enjoined every person who was privy to the gallantries of any future queen, to reveal them to the king, under the pains of treason ; and that every maiden who should be married to a king of England, should previously make oath of her virginity. Catherine Parr, his sixth and last wife, had the good fortune to survive him.

It would require the discrimination and energetic pencil of Tacitus to delineate the character of this prince, and to describe, in their true colours, the meanness of his courtiers, the baseness of his senate, and the servility of the people. The temper of Henry was naturally despotic ; flattery aggravated his bad qualities ; and towards the end of his life, he became a monster of cruelty. Many of his acts would seem to denote some degree of mental derangement. He was an utter stranger to every sentiment of humanity. Love was, in him, a mere sensual gratification, in which the heart had no share. His religion was compounded of fanaticism and pride ; his policy had no other aim but to inspire terror and dismay. His ferocity increased with his infirmities. Immured in his palace, like a lion within his den, his existence was notified only by the sentences of death which daily issued from his council. Edward II. Richard II. and Henry VI. had been dethroned, imprisoned, and assassinated for some arbitrary acts, or to expiate the

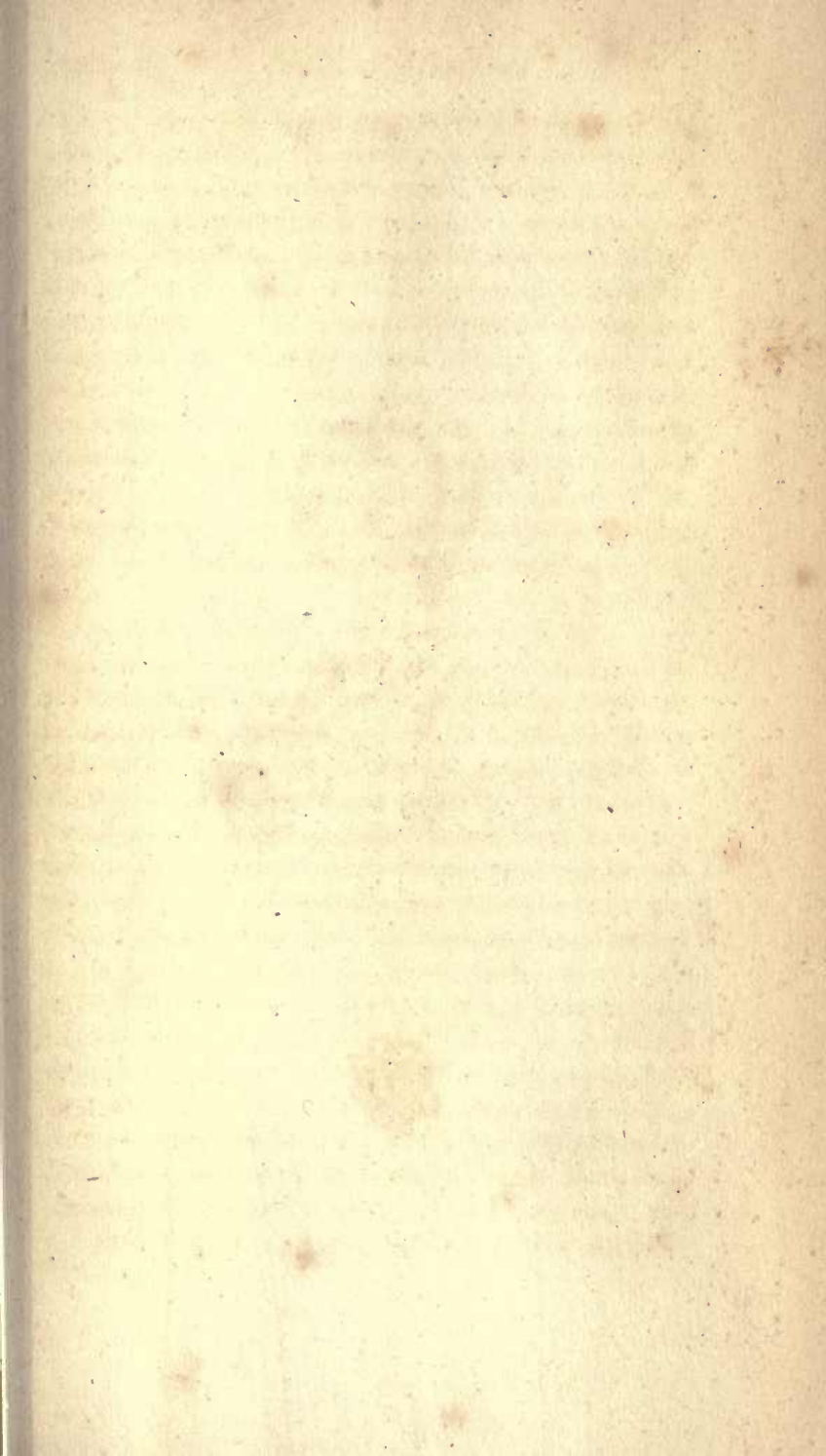
crimes of their wives, and the turbulence of their barons ; while the Eighth Henry maintained the quiet possession of his throne, and died in his bed. He left three children, Edward, Mary, and Elizabeth, who successively reigned after him. The short and innocent life of Edward VI. appeared to promise a happier reign ; but Mary displayed a cruelty even more intolerable than that of her father, as it was more the effect of deliberation than of passion ; and many of the acts which signalized the reign of Elizabeth, may convince us that humanity was not her predominating quality.

Henry died on the 28th of January, 1547, after a life of fifty-seven years, and a reign of thirty-eight.

The influence of this king has extended itself over all the revolutions which have since occurred in England ;—the good and the evil which they have alternately produced, may, in some measure, be equally attributed to him. The reformation which he began, and which Mary endeavoured to destroy, occasioned those proscriptions and bloody executions, which sullied their reigns. But the theological discussions he encouraged, also promoted a spirit of inquiry which led the mind to the adoption of studies and pursuits, more immediately connected with the benefit of mankind. Hence, too, arose that principle of spirited resistance, which, curbed by the authority of Elizabeth, became so formidable under James I. and so terrible to his successor, which produced the most dreadful catastrophe ; but which ultimately secured to Britons the enjoyment of a constitution, and a system of laws, since become the envy of surrounding countries, and to which they may justly attribute the high reputation they enjoy among the nations of Europe.

crimes of his wife, and the influence of his father, while the English Henry maintained the quiet possession of his throne, and died in his bed. The last three childless Henrys, Henry VI., and Edward VI., who successively reigned after him. The short and innocent life of Edward VI. appeared to prove him a happier reign; but Henry displayed a cruelty even more formidable than that of his father, as it was more the effect of deliberation than of passion; and many of the cruelties which signalized the reign of Elizabeth, may be considered as that humanity was not her predominant quality. Henry VIII. was a great and a good man, as Henry VI. was a weak and a bad one. Henry died on the 28th of January, 1547, after a life of fifty-seven years, and a reign of thirty-eight years.

The influence of this king has extended itself to all the countries which have since occurred in England;—the first and the last which have advantageously followed him, in some respects, especially in the religious. The religious which he began, and which Henry continued to extend, on which these two reigns and Henry's reformation, which called their reigns, has been the most remarkable in our country. It has produced a spirit of inquiry which has led to the adoption of studies and pursuits, many in which we are connected with the benefit of mankind. It has also given that principle of political economy, which has led to the authority of Elizabeth, because it has been under James I. and so terrible to his subjects, which produced the most dreadful catastrophe, that which has nearly secured to this the enjoyment of a constant happy and a system of laws, since, because the body of our countrymen, and to which they have justly attributed the high reputation they enjoy among the nations of Europe, and the great state of their empire.





Painted by Holbein.

Engraved by George Cooke.

London: Published by Vernon, Hood & Sharpe, Printers, 1803.

CATHERINE HOWARD.

THIS Lady was the daughter of the Lord Edmund Howard, third son of Thomas, Duke of Norfolk, by Joyce, daughter of Sir Richard Culpepper, of Holingbourn, in Kent, Knight.—Her mother dying while she was young, she was educated under the care of her grandmother, the Duchess-Dowager of Norfolk. She appeared at court about the time that the King was pursuing his divorce from Anne of Cleves, and the charms of her person having made the usual impression upon him, he no sooner perceived himself at liberty, than he demanded her in marriage, and, upon the 8th of August, 1540, she was publicly shown to the court as Queen.

Of the many matrimonial connections formed by Henry, this appears to have been the most unpopular with the nation, and was ultimately the most unfortunate for himself. For the Queen being entirely guided by the counsels of the Duke of Norfolk, her uncle, and Gardiner, Bishop of Winchester, exerted all the influence she possessed to support the credit of the enemies of the Protestant party. Capricious and unsteady as the King was in the articles of his faith, such an influence might have been extremely detrimental to the cause of the reformation, had it been of longer duration, and had she not soon expiated the errors of her former life.

Yet so artfully and so successfully was this concealed from the knowledge of the King, that he imagined himself extremely happy in his new consort. The elegant person, and agreeable manners, of Catherine, had completely captivated him, and during a progress which he

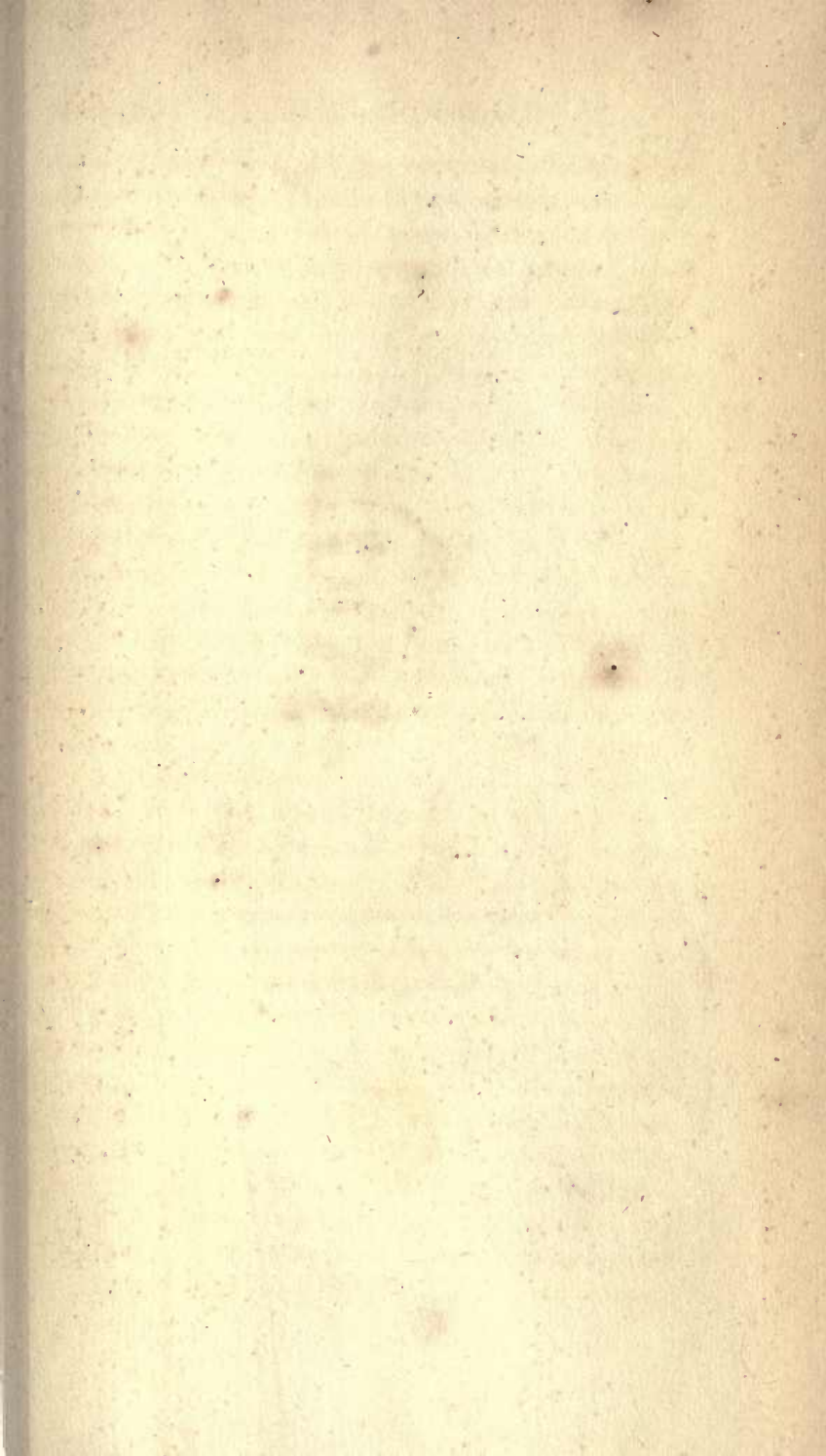
made to York to meet his nephew the King of Scotland, she acquired such an ascendancy over him, that upon his return to London, in November, when he received the sacrament, he gave public thanks to Heaven for the happiness he enjoyed through her means, and the great felicity which his present conjugal state afforded him; and he directed the Bishop of Lincoln to compose a form of prayer for that purpose. But his satisfaction proved very short-lived. It disappeared as a meteor, almost as soon as perceived. The Queen had led a dissolute life previous to her marriage, and the evidence was so glaring and so well substantiated, that little doubt has since been entertained of her guilt.

This unfortunate discovery was effected by means of one Lascelles, who brought intelligence to Cranmer, of the licentious manners of Catherine. Two persons were particularly pointed out as having been admitted to her bed, and she had taken little care to conceal her shame from the rest of the family. The primate, struck with this advice, which it was equally dangerous to conceal or to discover, was at a loss how to act—but at length unwilling to speak on so delicate a subject, he wrote a narrative of the information he had received; which was conveyed to the King. But so confident was Henry of the virtue and fidelity of his consort, that he gave no credit to the report, and even disregarded it as a fiction. Fortunately for Cranmer, the King's impatience and jealousy prompted him to inquire further into the matter. Derham and Mannock, the two servants suspected of a criminal intimacy with the Queen, were examined by the Lord Privy Seal, and their united testimony disclosed her guilt in the clearest manner. Three maids who had been in the secret, deposed to a number of licentious occurrences, which proved how little

she had been restrained by any sense of decency or shame. These examinations being embodied in one mass of evidence, it was, with proper precaution, laid before the King. When he first perused these positive proofs of the Queen's guilt, and his own dishonour, he remained a long time speechless, and at length burst into a flood of tears. Had he less wantonly sported with the life and character of his former Queens, we might feel disposed to pity him in a situation so degrading to a man. His pride and his passion were, in the present instance, equally wounded. The Queen, upon her own examination, attempted to deny her guilt; but when convinced that full discovery had been made, she confessed that she had been criminal before marriage—and only insisted that she had never been faithless to the King's bed; but as there was also evidence that she had, since her marriage, continued the same scandalous course of life, in confederacy with Lady Rochford, her asseverations appeared susceptible of little credit,—and Henry was not of a temper to make any nice discrimination between the different shades of guilt. He, therefore, summoned a parliament, his usual instrument of tyranny, and which he always considered the most expeditious mode of inflicting his revenge upon all his enemies. The addresses of the two houses were composed in a somewhat curious strain of condolence:—"They intreated the King not to be vexed with this untoward accident, *to which all men were subject*;—but to consider the frailty of human nature and the mutability of human affairs; and, from these views, to derive a subject of consolation. They desired leave to pass a bill of attainder against the Queen and her accomplices; and they requested him to give his consent to the bill, not in person, which would renew his vexation and endanger his health, but by commissioners

appointed for the purpose. And as there was a law which made it treason to speak ill of the Queen, as well as the King, they craved his royal pardon if, on the present occasion, they should transgress any part of the statute." Their anxiety, however, not to give offence by going beyond the letter or the spirit of that law, made them transgress every principle of law and justice. The old Duchess of Norfolk and the Lord William Howard, Catherine's uncle, and nine other persons, were attainted of misprison of treason, because they had been apprised of her former dissolute life, and had concealed it from the King. It was singular, indeed, to expect that parents and relations should so far forget the ties of natural affection, as to reveal to him the most secret disorders of their family. He was himself sensible of the cruelty of such a proceeding, and after a temporary imprisonment, pardoned all those who were guilty only of the lesser species of treason.

On the 12th of February, 1542, the Queen having been only seventeen months the wife of Henry, was beheaded on Tower Hill. On the scaffold she confessed the miscarriages of her former life; but again protested upon the salvation of her soul, that she was guiltless of the charge of defiling her husband's bed. Her conduct, however had been so flagrant, that few were disposed to credit this assertion, though made at such an awful moment. Her death, therefore, excited no expressions of pity or regret; but all rejoiced at the death of the infamous Rochford, who suffered with her,—and considered this instance of retributive justice upon the wretch, who had principally occasioned the fate of Boleyn, as another, and most signal proof, of the innocence of that beautiful and unfortunate Queen.





HOLBEIN.

Painted by Himself

Engrav'd by George Cooke.

London: Published by Verner Hood & Sharpe, Poultry, 1808.

HOLBEIN.

This admirable painter was born at Basle, in 1498, and instructed in his art by his father, John Holbein, whom he soon excelled. Possessed of an elevated genius and following nature as his model, he disregarded the Gothic taste that prevailed among his countrymen, and, without having visited Italy, had the talent of giving a peculiar character to his historical compositions. He is, however, to be censured for a degree of stiffness in his draperies, a defect which he acquired, in some measure, from Albert Durer.

But it is to his skill in portrait painting that he is indebted for the celebrity he possessed. In this branch of the art he arrived at such perfection, that Zuccherro, who was well qualified to judge of his merit, did not hesitate to compare his portraits with those of Raphael and Titian. The invention of Holbein was surprisingly fruitful and often poetical—his execution quick, and his application incessant. His pencil was exceedingly delicate, and his colouring vigorous; and, though he painted with his left hand, he finished his pictures with exquisite neatness, and his carnations were life itself.

Dissatisfied with his wife, whose capricious temper continually troubled his repose, by the advice of Erasmus, whose portrait he painted at Basle, and who recommended him to Sir Thomas More, he travelled to England, where he was received by that distinguished character with every

mark of respect and friendship. He allowed him an apartment in his house, and detained him for three years, during which time he painted his portrait, and those of his family and relations. On an entertainment given by Sir Thomas to Henry VIII. the chef d'œuvres of the artist were shown to the king, who was so much delighted with the beauty and admirable likenesses of his performances, that he enquired if it were not possible to get Holbein into his service. Sir Thomas then called to him, and presented him to the king, who immediately honoured him with his favour and protection. Such, indeed, was his attachment to this artist, that having one day rudely repulsed a nobleman, disposed to enter by force into his cabinet, against the express orders of the king, the latter made a formal complaint of his conduct to his majesty, who dismissed him by observing, that "he could with greater facility make seven lords of as many peasants, than a single Holbein of seven lords."

Loaded thus with favours, the reputation of this artist daily increased. He painted several times the portraits of the king, and of the royal family. His works were sought after by the principal personages about the court, and highly appreciated in foreign countries. Two allegorical pictures, representing the *Triumph of Riches*, and the *Condition of Poverty*, which are esteemed his best productions, fully established his reputation.

Holbein painted two compositions for the hall of the Steel Yard Company, which are admired for the richness of the colouring, and the strong character of the figures observable through the whole. In the public library at Basle there is an admirable figure of a dead man, painted on a pannel, engraved by Michel, who has

likewise given a series of engravings from the original designs of our Saviour's passion, formerly in the possession of Rubens. From these, and the celebrated Death's Dance, chiefly known from the wood prints published by Frellon, at Lyons, we ought to form an estimate of Holbein's historic powers, which he had no opportunity of shewing in England. He died of a contagious disorder in the year 1554, at the age of fifty-six, in the full vigour of his talent, and when his numerous occupations opened to him the road to honour and to fortune.

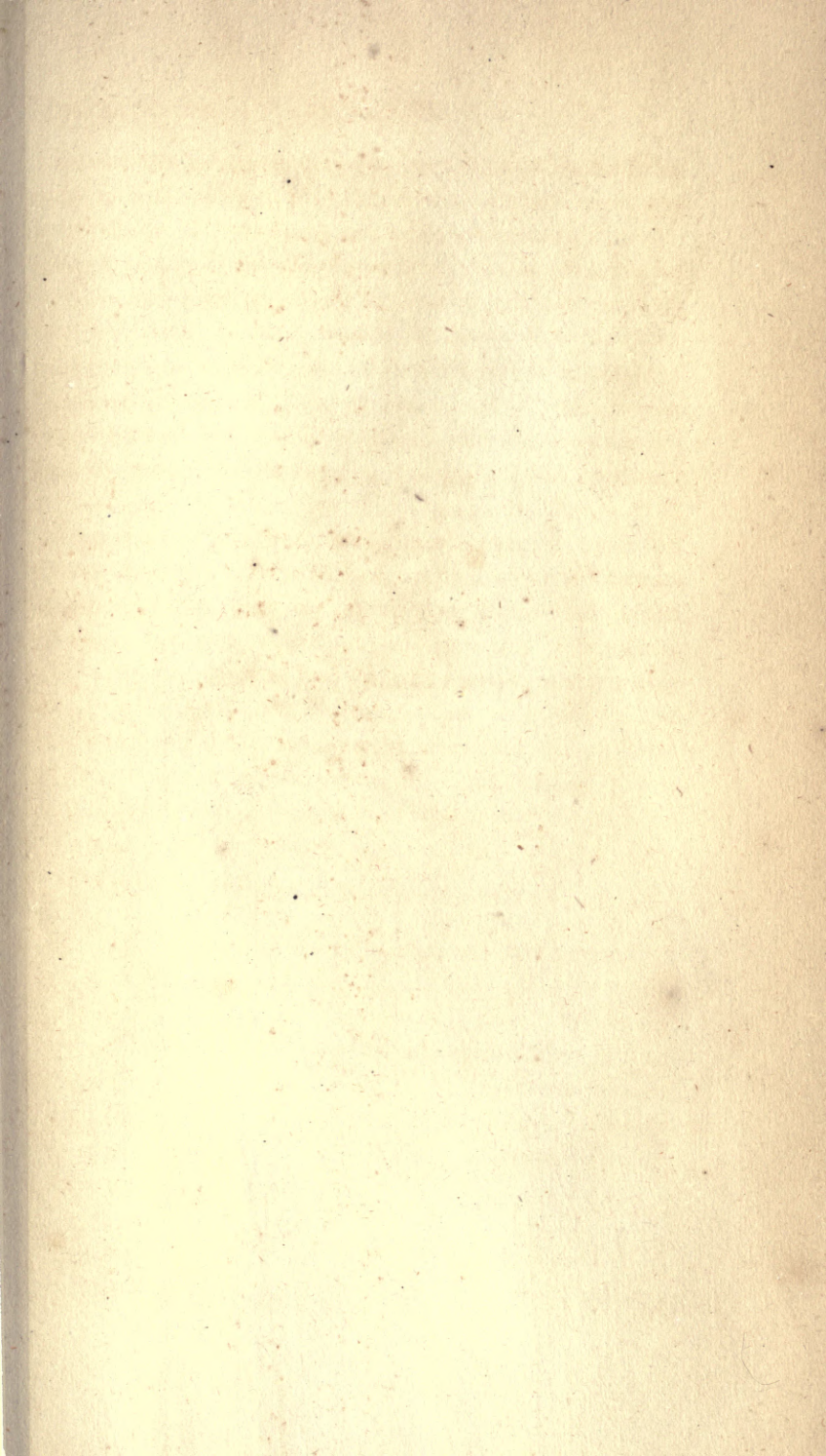
Holbein's talents were not confined to his pictures: he was an architect—he modelled, carved, was excellent in designing ornaments, and gave draughts of prints for several books, some of which it is supposed he cut himself. Sir Hans Sloane had a book of jewels designed by him, now in the British Museum. He invented patterns for goldsmith's work, for enamellers and chasers of plate, arts much countenanced by Henry VIII. Inigo Jones showed Sandrart another book of Holbein's designs, for weapons, hilts, sword-belts, girdles, and various other articles for the king.

His cuts to the Bible were engraved and printed at Leyden, by Johannes Frellonius, in 1547, under this title, *Icones Historiarum veteris Testamenti*. The titles to every print are in Latin, and beneath is an explanation in four French verses. Prefixed is a copy of verses in honour of Holbein, by Nicholas Borbonius, a celebrated French poet of that time, and of whom there is a profile among the drawings at Kensington.

The fame of Holbein was so thoroughly established, even in his life, that the Italian masters condescended to

borrow from him. In particular, Michael Angelo Da Caravaggio was much indebted to him in two different pictures. Rubens was so great an admirer of his works, that he advised young Sandrart to study his Dance of Death, from which Rubens himself had many drawings.

Holbein had many excellencies, which procured him very deservedly the admiration of Europe; but to equal him in portraits with Raphael and Titian, according to Zacchero, or to place him upon an equality with the best of Raphael's disciples in composition, as the Abbé du Bos has done, appears altogether unjustifiable. In many respects, this master has abundant merit; but it cannot be denied that the German taste predominates in most, if not in all of his compositions. The principal works of this artist are in this country and at Basle.





Painted by Himself.

Engraved by George Cooke.

London: Published by Vernon Hood & Wargo, Printers, 1808.

SIR PETER LELY.

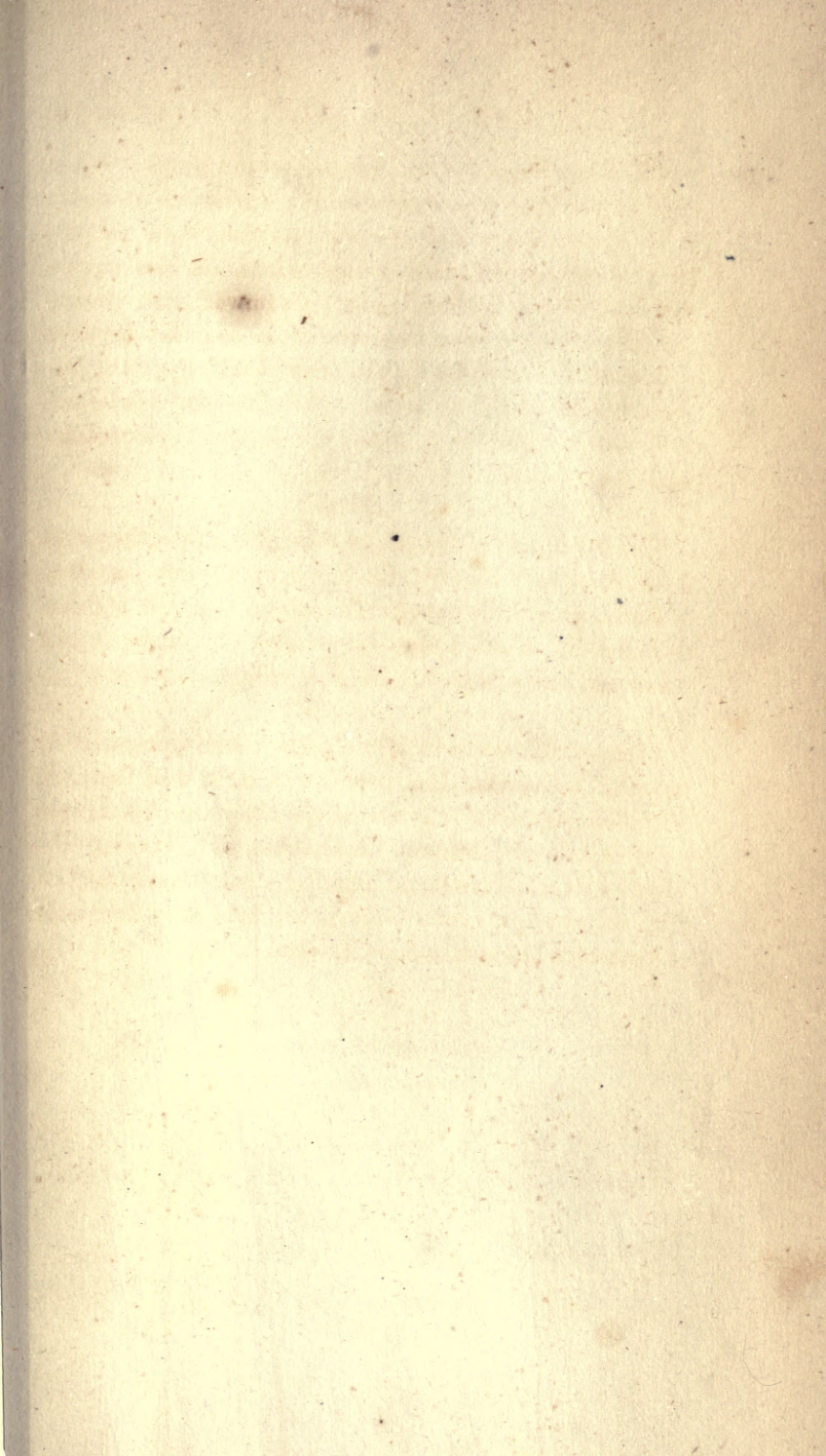
SIR PETER LELY, the son of a captain of infantry, was born at Soest, in Westphalia, in 1617. He at first attached himself to landscape painting ; but his excessive prodigality urging him to make choice of a more lucrative pursuit, he directed his studies to portrait painting, by which, in a little time, he acquired considerable opulence. He kept an open table for the entertainment of his friends, regaled them with music during their repast, and had a large retinue of servants at their command. Persons of the first distinction, desirous of having their portraits taken, were compelled to give him previous notice ; and, whatever might be their names or quality, they relinquished their right of preferment if they omitted to attend at the appointed hour.

But it was principally in England that he displayed this ostentation, which he supported with much dignity and address. He came into this kingdom in the suite of Prince William of Nassau, who repaired hither to receive the hand of Henrietta Maria, daughter of Charles I. The conduct of the young painter soon attracted the esteem of that monarch, who loaded him with his favours, and engaged him, notwithstanding his desire to visit Italy, to continue here. Exclusive of the patronage of Charles, the talents of Lely were highly appreciated by all the nobility of the age, and held in great esteem by succeeding princes under whose reign he lived. This circumstance, no less singular than true, furnishes a convincing

proof of the popularity of this celebrated artist. When Charles the First was compelled to take up his residence at Hampton Court, Lely, for the last time, drew the portrait of this unfortunate prince, whom he had known surrounded by a splendid court; Cromwell also, during his protectorship, was desirous of having his features transmitted to posterity by his pencil; and, upon the restoration of Charles the Second to the throne of his father, Lely entered into his familiarity, and was appointed his principal painter.

The latter part of the life of this artist was not exempt from affliction. Kneller having gained many partisans at court, gave Lely considerable alarm; and it appears that the dread of being supplanted in public favour shortened his existence. He died suddenly in 1680.

Some of the portraits of Lely have been compared to those of Vandyck. His pencil was light and delicate, his colouring lovely, the airs of his heads and his figures amiable and graceful, and his attitudes well chosen. He likewise excelled in crayon painting; and his portraits in that way, by some connoisseurs, are held in no less estimation than those which he finished in oil.





Engraved by George Cooke.

London: Published by Verner Hood & Sharpe, Foultry, 1863.

LEIBNITZ.

WILLIAM GODFREY LEIBNITZ, born at Leipsic, in 1646, was, like his cotemporary Newton, of a very superior genius. His father, who was professor of moral philosophy in that University, left him a numerous and well-chosen library; and, by following a method of study peculiar to himself, he became every thing he read, that is to say, poet, historian, orator, lawyer, theologian, philosopher, and mathematician. The only poetical composition worthy of his name, was, a Latin poem upon the death of the duke of Brunswick.

At the age of twenty, Leibnitz took his degree of Doctor of Laws, possessing, at the time, much legal knowledge. At twenty-two, he astonished the world by a pamphlet which had, for its object, the election of the King of Poland. At twenty-four, he defended the fame of Aristotle, which in his opinion had been debased; and, the following year, dedicated two philosophical treatises—one to the Academy of Sciences at Paris; the other to the Royal Society at London; forming a more general system of physics than had before existed.—Some well written prefaces, some learned dissertations on legal and historical subjects, were sufficient to gain him celebrity in that species of writing. But it is to his discoveries in the mathematical sciences, that his principal glory consists. He solved, without difficulty, the most abstruse problems; and ranked among the ablest geometers of his age.

The study of metaphysics was then confined to subjects more ingenious than interesting. The union of the soul with the body, the doctrine of free will, time, and space, occupied, in an eminent degree, the mind of Leibnitz. On these points he had his peculiar ideas—his *monads*—his pre-established harmony—no less than those of Descartes and Malbranche, and other metaphysicians. At length, however, he became sensible of the insufficiency of these metaphysical hypotheses, in reality visionary, and proposed to establish others on a more rational basis. He projected an alphabet of human thoughts; a philosophical language,—which partook of the simplicity and exactness of the language of geometricians, and by which persons of all nations might have a direct communication with each other. In disputing on the mystery of the Trinity, with a Socinian, he felt the imperfection of this argumentative logic, which is rather the magazine, the regulator, of disputation, and thus suggested the means of rendering it more perfect.

Leibnitz was also a theologian, but of a particular kind. In principle he was a Lutheran; but maintained a correspondence with two celebrated bishops, Burnet and Bossuet, in order to promote the union of the Lutheran and Angelican Church, and a reconciliation between the Protestant and Catholic faith. These polemical negotiations had no other result than to attest the universality of the talents of Leibnitz, and the impossibility of effecting associations of such an opposite nature. His religious doctrine was unbounded tolerance; which he displayed in his controversy with Pelisson, who, from a persecuted protestant, became a most rigid catholic. If he appears severe upon Bayle in his *Theodicée*, it was

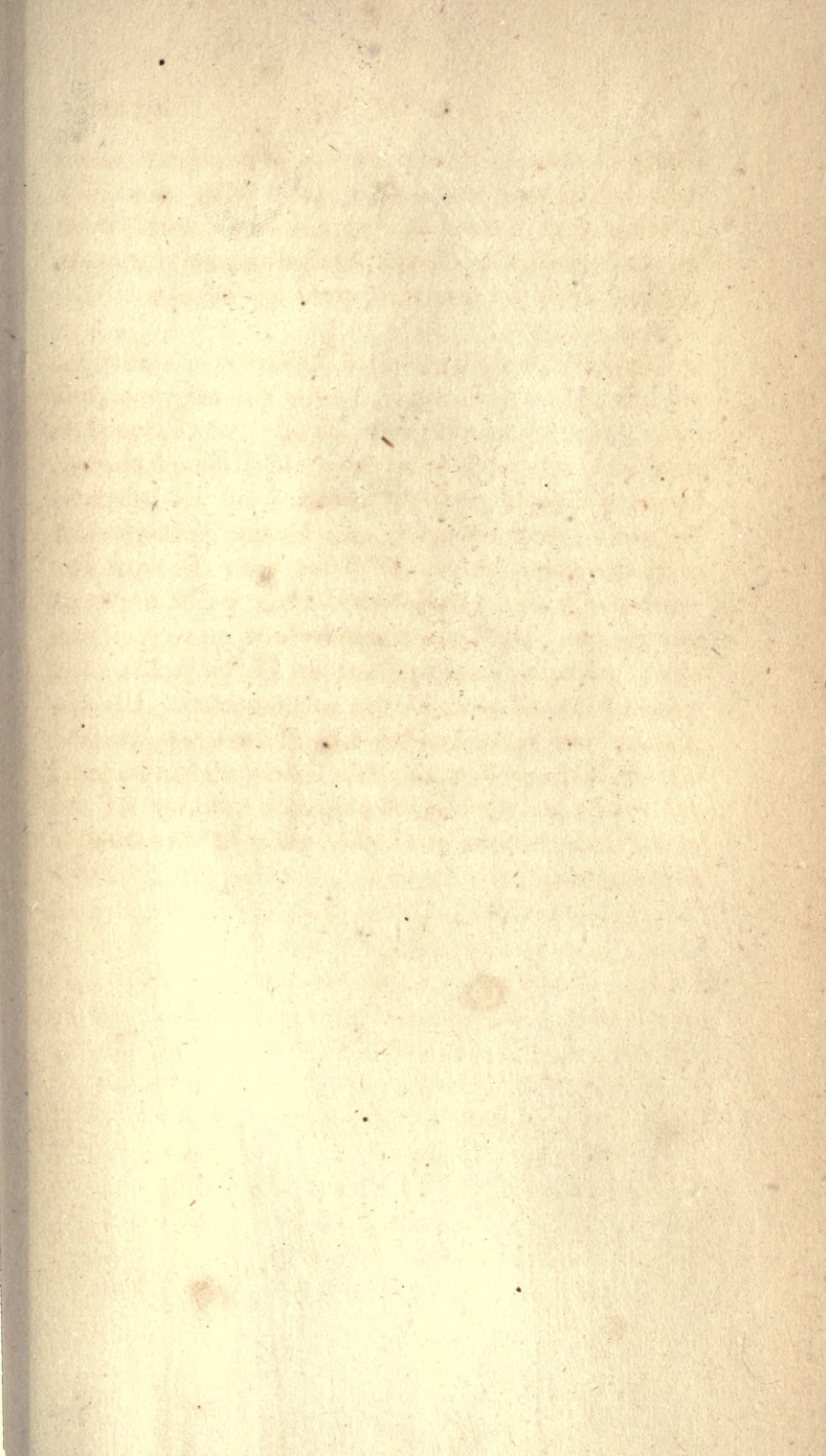
at the solicitation of the Queen of Prussia; for, in his letters to Pfaf, he acknowledged that he coincided with him in opinion. Leibnitz, properly speaking, made no professions of religion; and was, therefore, often publicly reprimanded by the Lutheran clergy, whose reproaches were fully justified on his death bed; for, upon his servant's proposing to call in a divine, he simply replied, "*I have no need of one.*"

The Czar Peter, frequently visited Leibnitz, and adopted his ideas, to introduce the sciences and literature into Russia. Leibnitz may, therefore, be considered as one of the greatest benefactors to that nation. After his plans, also, the King of Prussia instituted the Academy of Berlin. This monarch, the Emperor of Russia, George I. King of England, and the several German potentates, contended with each other for the glory of honouring Leibnitz, and of inducing him to accept their liberality.

The life of a student affords but few remarkable incidents; but they are sometimes very instructive. More benefit may be derived from imitating the manner of reading adopted by Leibnitz, than by his mode of living. He made extracts on every thing he read, and accompanied them by his own reflections. This method imprinted every thing upon his mind. As to his manner of living, it was that of a man wholly devoted to study. He eat alone, and at no fixed hour. His principal meal was between the hours of one and two in the morning, and slept frequently in a chair. He passed, at times, many months without quitting his seat. This incessant assiduity produced a swelling and an ulcer in his leg, which he treated himself, confiding too little in the

ability of others. This incredulity, or confidence in his own skill, proved fatal to him; for having taken in a fit of the gout, a medicine that had been prescribed for him by a jesuit of Ingolstadt, he died an hour afterwards, at Hanover, in the year 1719, at the age of seventy.

Fontenelle has characterised Leibnitz in a very ingenious and correct manner, by the following comparison. "Similar in some sort" he says "to the ancients who had the address to drive eight horses abreast, he made himself perfectly master of all the sciences. He was a general scholar; not because he aspired at every thing, but because he seized upon the most elevated and general principles, which is the character of metaphysics. He discoursed freely with all sorts of persons; and laying aside the austerity of the philosopher, rendered himself acceptable to female society. His disposition was naturally cheerful. He entered into the labours, or the projects, of all the learned men in Europe; and was frequently as much pleased in working for the profit, or the honour, of another, as for his own fame or remuneration."





Painted by Himself

Engraved by George Cooke.

London, Published by Verner Hood & Sharpe, Poultry. 1868.

MENGES.

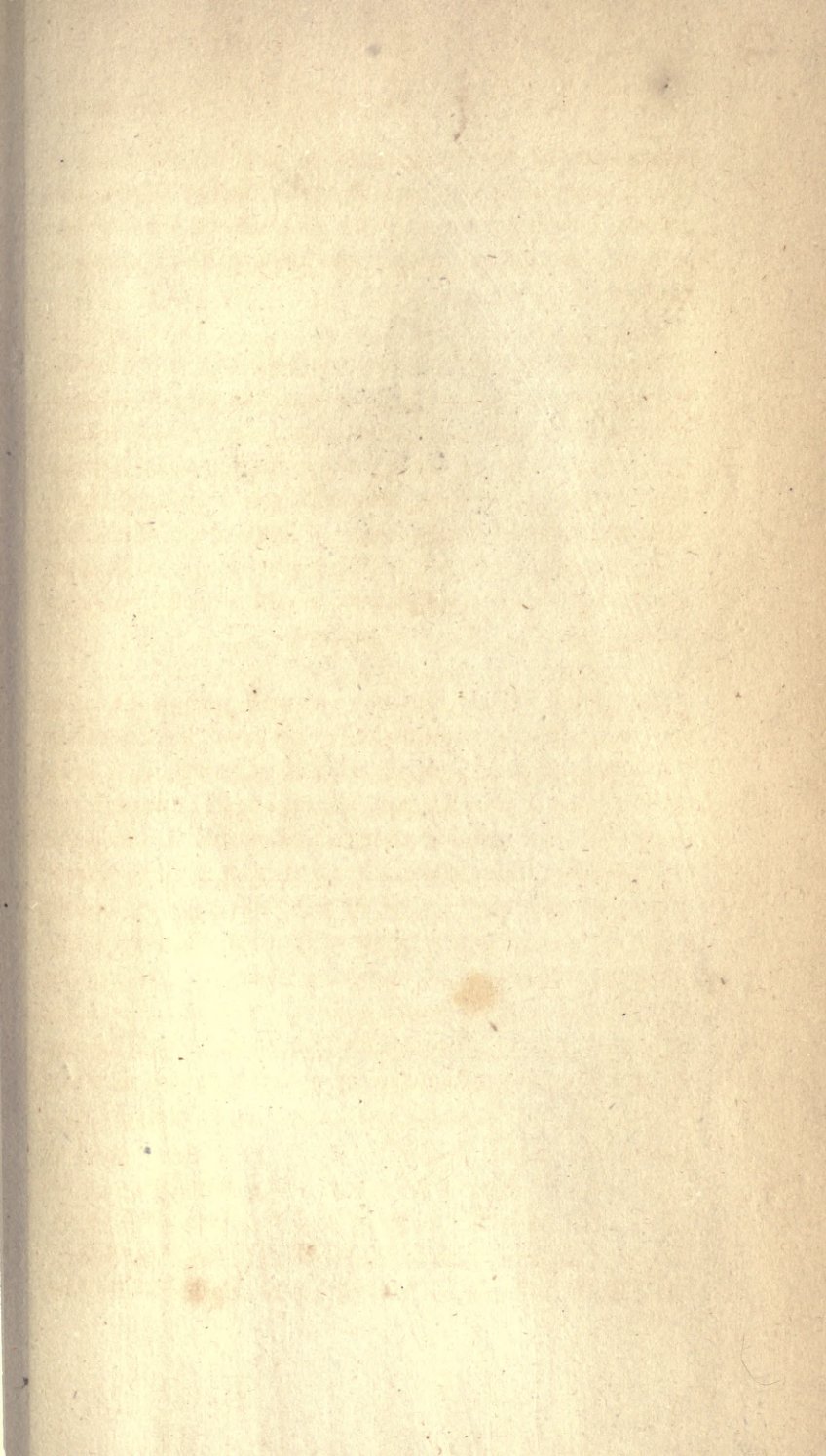
ANTHONY RAPHAEL MENGES was born at Ausney, on 12th of March 1726. His father, Ismael, was painter to Augustus III. king of Poland, and contributed, by the severity of his conduct, to give to his son that air of rudeness and melancholy for which he was distinguished. Could any thing excuse the tyranny of the parent, it was the discernment with which he directed the studies of his disciple. He taught him, at an early age, anatomy and perspective; and in 1741 took him to Rome, where he compelled him to copy, in crayons, the finest relics of antiquity, Michael Angelo's Chapel of Sixtus, and the apartments of Raphael, increasing, for his advancement, his solicitude and his severity. The youthful Menges daily evinced considerable progress, and extended his reputation. On his return to Dresden after having made a second journey to Rome, where he married, he obtained the protection of the Prince Electorate.

Our limits will not allow us to follow this artist through all the epochas of a long and laborious life. Having been honoured with the title of First Painter of the Court of Dresden, he remained for some time in that city, from whence he proceeded to Naples and Madrid; but a secret predilection recalled him frequently to Rome. Invited into Spain by Charles III. he there executed a great many works, and was magnificently rewarded. Excess of application, and some disgusts, which artists envious of his merit excited, threw him into a state of marasmus, of which he died at Rome, in 1779. A good father, and a good husband; but thoughtless and prodigal, he was too little solicitous of the fate of his family. With a re-

muneration of 40,000*l.* granted to him by the king of Spain, many liberal presents from the king of Naples, and putting his own price upon his pictures, he scarcely left behind him sufficient property to answer the expences of his funeral.

Time only can establish the reputation of this celebrated artist. His partizans, at the head of whom is the famous Winckelman, place him upon an equality with Raphael, and even attribute to him superior qualifications. On the other hand, he has been censured for a diminutive style, it being pretended that in many of his works his finishing had the effect of enamelling; and Pompeo Battoni used to say, that Mengs pictures would serve for looking-glasses.

Mengs left behind him many manuscripts on the art of painting, which were published by his friend the Chevalier d'Azara, preceded by an advertisement, in which, following the steps of Winckelman, he considers him superior to Raphael. This opinion though pardonable on the score of friendship, there requires but little judgment to refute. The pictures, however, of Mengs, evince considerable study of the ancients, a good taste, much dignity of expression, and labour of execution; but it is observable, that in attending too much to ideal excellence, he loses sight of that principle in nature which immediately strikes the spectator and awakens his attention, that he is wanting in fire and vivacity, and his manner is excessively dry. In his writings Mengs endeavours to inspire the mind of the artist with a sublime idea of his profession; but in his observations on the works of the great masters, he betrays at times an unjust severity, and appears only to applaud in order to give greater weight to his critical remarks.





Painted by J.R. Smith.

Engraved by George Cooke

London, Published by Verner Hood & Sharpe, Poultry, 1808.

MORLAND.

THIS very eccentric character and ingenious artist was born in London, on the 26th of June, 1763. His father was a painter in crayons, and much respected in his profession; but having lost considerable property in imprudent speculations, he retired from the world in disgust, and educated his family in that obscurity to which the narrowness of his circumstances confined him. At the age of fourteen, Morland was articled to his father for seven years, who forced him to study, unremittingly, the *practice* of every department of the art, which laid the foundation of his future excellence. His first original compositions were dictated by his father: they consisted of two or three figures taken from the common ballads of the day. These, though infinitely inferior to his subsequent works, were admired as the productions of his youth; and, getting into the hands of engravers, soon brought him into notice. As he exhibited daily strong proofs of genius, the father was advised to send his son to Margate to paint small portraits. This plan was adopted with every prospect of success; but his unfortunate *mauvaise honte* rendered the undertaking unprofitable. Having been restricted in his earlier years from society almost entirely by his father, who kept him continually at work, and gave him little or no education—the intercourse with rational men made him feel his own ignorance and insignificance. Hence every sinner was an object of disgust; and, attracted by amusements projected for the lower order of visitors at Margate, instead of returning home with his pockets full of money, he brought only a large cargo of unfinished portraits, very few of which were afterwards completed.

In 1786 he married the sister of Mr. William Ward, and soon after became acquainted with J. A. Smith the engraver, for whom he painted many pictures of subjects from the familiar scenes of life. The prints which Smith made from them had a rapid sale, and spread the fame of Morland all over the kingdom. His talents now burst forth in full splendour; and the manner in which he painted rural subjects obtained so much notice that his fortune might now have been made. Purchasers continually appeared, who would have taken any number of pictures he would have painted, and paid any price for them he could have demanded; but the low-bred dealers in pictures stepped in, and indulging his prodigality, intemperance, and aversion to good company, completed that ruin which low-bred artists had begun. This latter peculiarity his *friends the dealers* took care to encourage to such a degree, that men of rank and fortune were often denied admittance to him, while he, at the time, was surrounded by a gang of harpies, who pushed the glass and the joke about, and obtained his pictures at a cheap rate, which they afterwards sold at very advanced prices.

Morland's popularity had, however, at this time so much increased, that he was enabled to live in a dissipated and expensive manner; but his expenses were ever not only commensurate with his earnings, but with his credit. Encouraged by the hope of obtaining a picture, tradesmen of all descriptions were earnest to supply him with commodities and indulge him in his whims. This induced him to plunge deeply in debt; and what tended greatly to it was, the practice of giving suppers and entertainments to his associates, and the keep of horses, of which he had at one time ten or twelve at livery. His circle of acquaintance was also enlarged, with whom he fre-

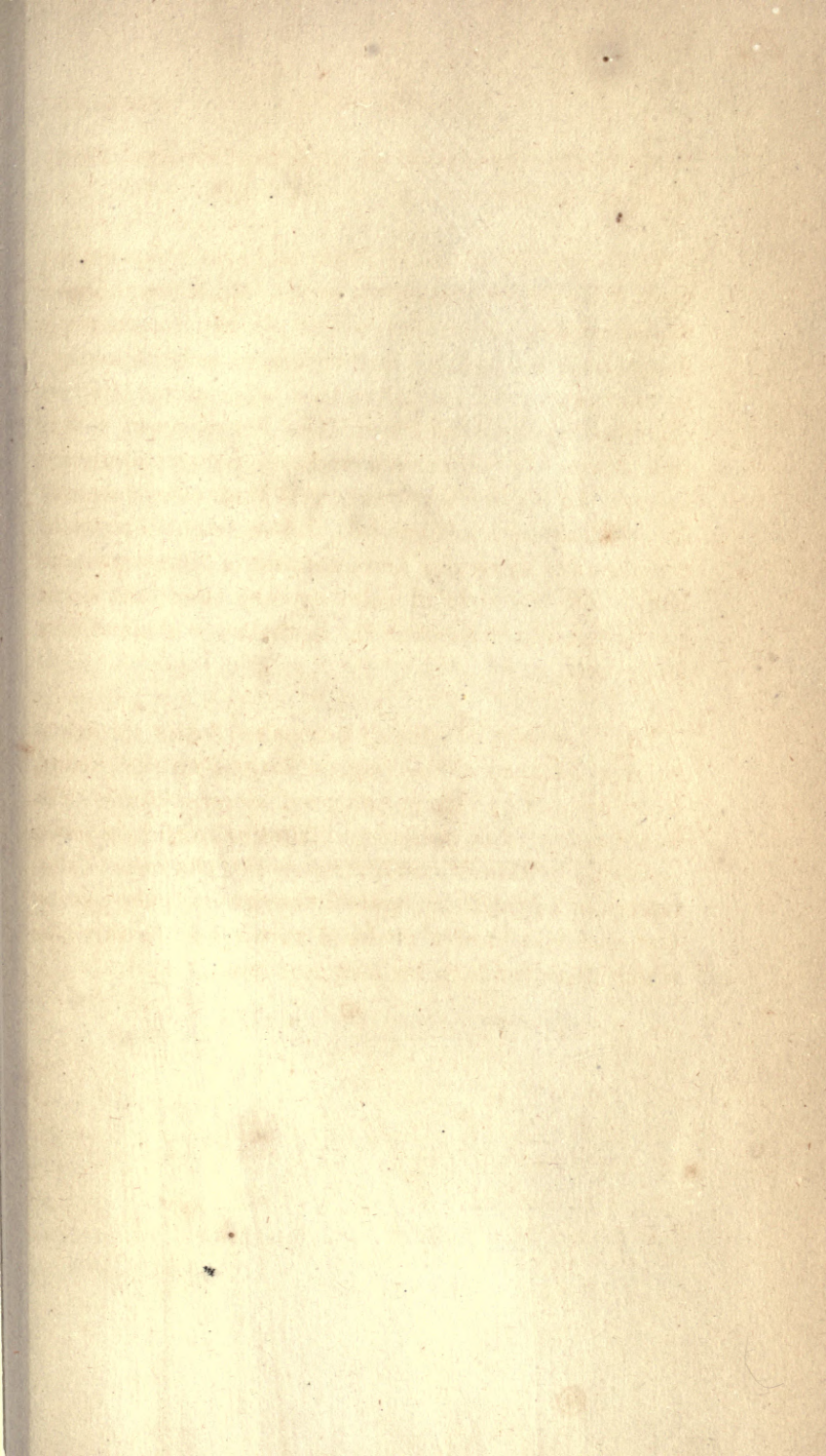
quented all the vulgar sports in the neighbourhood of town; his country excursions and drinking parties were increased; his health and his talents injured; and, by the united efforts of his crew, his gross debauchery produced idleness and a consequent embarrassment of his circumstances, when he was sure to become a prey to some of his crafty companions.

It is impossible to follow this artist through all his eccentricities and degrading scenes. He was found at one time in a lodging at Somers Town, in the following extraordinary circumstances: his infant child, that had been dead nearly three weeks, lay in its coffin, in the one corner of the room; an ass and foal stood munching barley-straw out of the cradle; a sow and pigs were solacing themselves in the recess of an old cupboard; and himself whistling over a beautiful picture that he was finishing at his easel, with a bottle of gin hung upon one side, and a live mouse sitting for its portrait on the other. When in confinement, and even when he was at liberty, it was common for him to have four guineas a week and his *drink*; an object of no small consequence, as he began to drink before he began to paint, and continued to do both alternately till he had painted as much as he pleased, or till the liquor completely got the ascendancy, when he claimed his money, and business was at an end for the day. By this conduct, steadily pursued for many years, he ruined his constitution, diminished his powers, and sunk himself into general contempt. He had no relish for society but of the lowest kind. At length being apprehended by a Marshalsea writ, for a small sum of money, he was taken to a place of confinement, where, reduced by his intemperance to a state of mental and

bodily debility, he expired on the 29th of October, 1804, at the age of forty-two.

The command which Morland had over every implement of his art, was eminently great. With him to see—to determine was to do—when pictures immediately flowed from his pencil. Knowledge, or rather learning, he had none. All the talent that he possessed may be described by the word *observation*—the object of which was nature. In picturesque landscape he was peculiarly happy. In his best pictures of this kind, every interesting circumstance is combined and represented with an accuracy and spirit that leave nothing to desire or reprehend. Of this style of painting they afford the finest specimens, and upon these his reputation will stand firm and secure.

The memoirs of this distinguished artist furnish a striking instance of the impossibility of saving genius, when debased by vice or perverted by eccentricity. He would accept of no patronage, unless afforded in a mode agreeable to himself; and, if assisted by the hand of disinterested benevolence, against his own will, the service bestowed was always rendered subservient to the vice which destroyed both his body and mind.





Painted by Himself.

Engraved by George Cooke.

London, Published by Verner, Hood & Sharpe, Poultry, 1808.

VAN OSTADE.

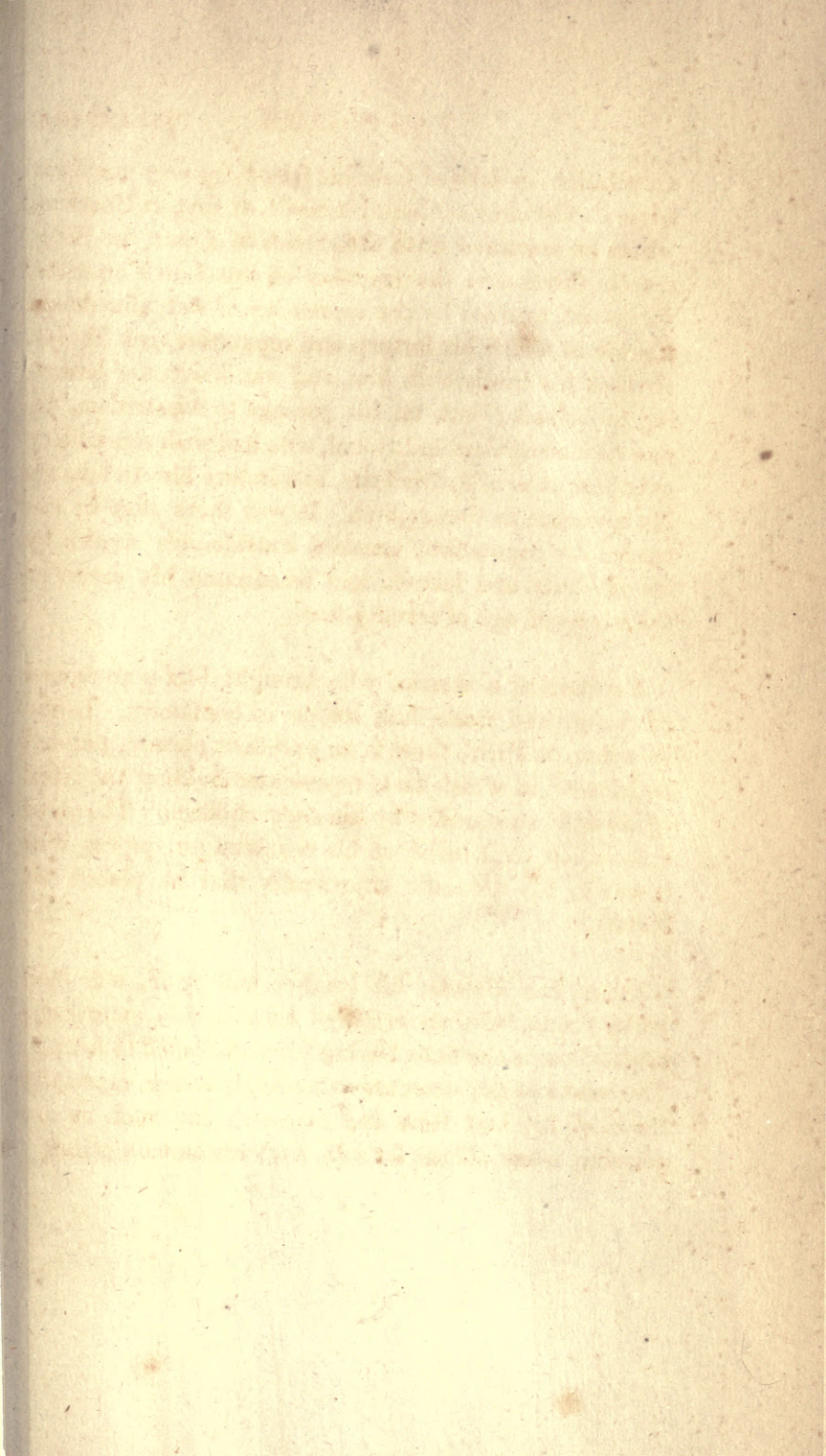
ADRIAN VAN OSTADE was born at Lubeck, in the year 1610, which gave birth to David Teniers, of whom he may be considered as the rival. He was a disciple of Francis Hals, but fixed on a style and manner peculiar to himself. The subjects which he chose to paint were always of the low kind—Village Dances—the Interior of Farm Houses—Tippling Houses, &c. It was in these places that Ostade grouped his characters, which are generally fat peasants, drunken smokers and women occupied in rustic pursuits. On comparing his works with those of Teniers, it is perceptible that the latter, at times, embellished nature; while Ostade, on the contrary, depicted life as it appeared in the lower classes of mankind, without endeavouring to improve it. But, like Teniers, he displays, in his smaller compositions, as much spirit as truth, and exhibits such delicacy of pencil, transparency, warmth, and variety in his colouring, and so conversant does he seem with the actions, habits, and characters of his figures, that even while many of his objects are rather disgusting, a spectator cannot forbear admiring his genius and his execution.

Ostade, though born in Germany, belongs to the Flemish school, having formed his talent in Flanders. While in the school of Francis Hals, he became acquainted with Brouwer, with whom he contracted a most intimate friendship. Brouwer was a painter of some celebrity, but unfortunate in his pursuits:—he repaid the

consolation he derived from his friend, by very excellent advice. Ostade established himself, at first, at Haerlem, where he remained until the armies of Louis the Fourteenth threatened the invasion of the Low Countries. The artist, terrified by the approaches of war, abandoned a place in which his fortune and reputation took its rise. He took his family with him, and was desirous of returning to Lubeck; but, on his passage to Amsterdam, he met with an opulent individual, who had such ascendancy over him as to allay his fears, and induce him to take up his residence in that capital. It was there that he extended his reputation, amassed considerable wealth by his assiduity and labour, and terminated his career at the advanced age of seventy-five.

He married a woman who brought him a numerous offspring, and made him happy in his family. In the Museum, at Paris, there is an excellent picture, painted by himself, in which he is represented holding the hand of his wife, surrounded by his eight children. The air of satisfaction depicted on his countenance, proves that it was in his domestic enjoyments that he placed his felicity.

Isaac Van Ostade, his brother and pupil, who died when young, was an artist of considerable eminence; some of his productions having been attributed to Adrian. The works of the latter are exceedingly scarce, especially those of his best time and manner; and such as are genuine, when offered for sale, fetch uncommon prices.





George Cooke, fecit.

London. Published by T. Agnew & Sons, 15, Abchurch Lane, 1858.

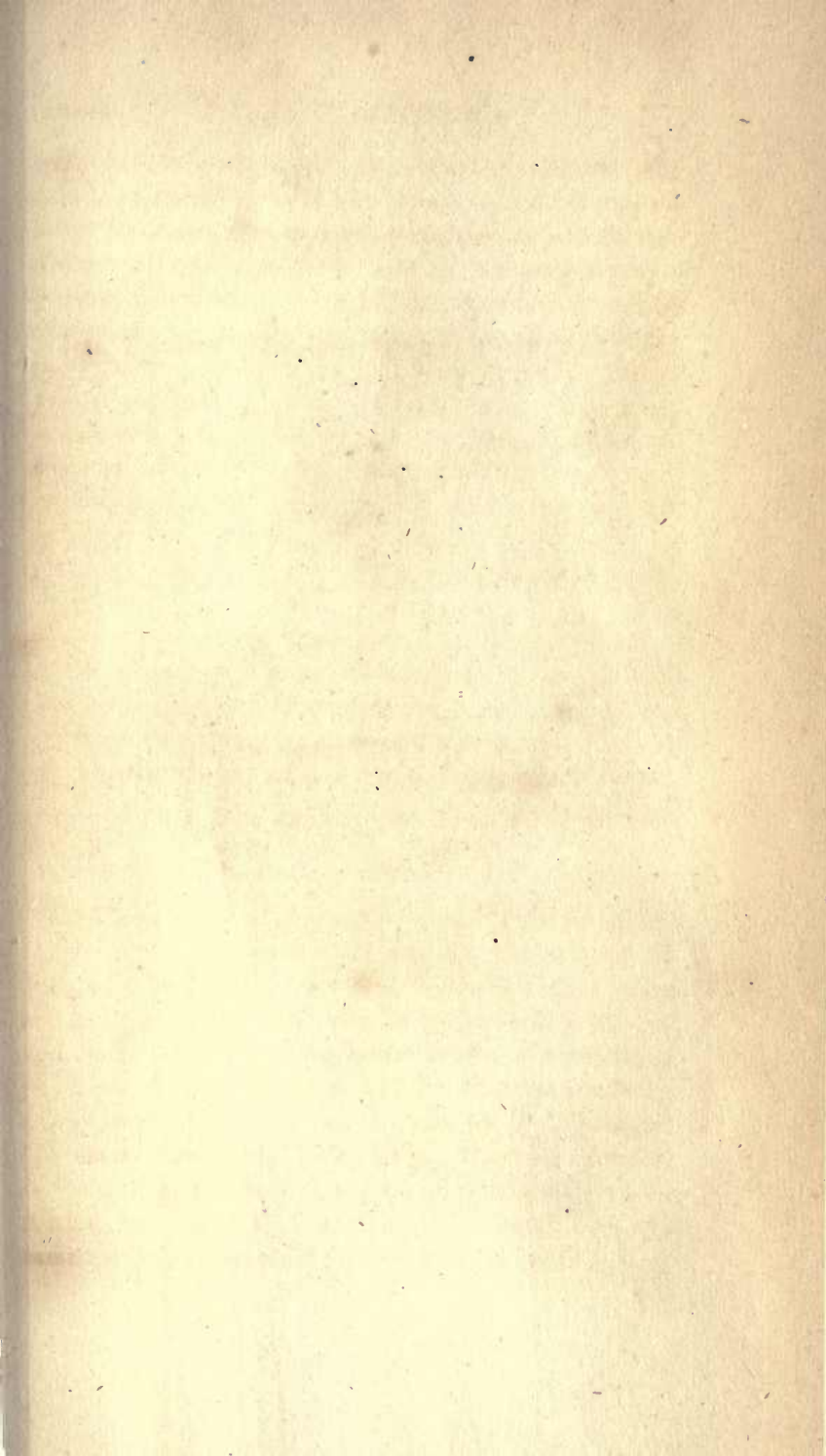
ANTONINUS PIUS.

THE Emperor Antoninus, surnamed the *Pious*, was born at Lanuvium, in the year 86. He was, at first, Proconsul of Asia; and, in 120, appointed Consul, when he displayed that justice, goodness, and wisdom which rendered his memory consecrated by the friends of humanity. Adrian, who notwithstanding some vices which he possessed, had the merit to discover, and to honour, virtue, adopted Antoninus, and destined him for his successor. He was scarcely placed upon the throne, than Antoninus confirmed, and even surpassed, the hopes that had been conceived of him. The collection of the taxes made it often necessary to have recourse to very rigorous measures; Antoninus, unwilling to resort to means so odious to the people, to increase the riches of the state, destroyed the evil at its source, by diminishing the subsidies.

By his wise and wholesome regulations, the surrounding barbarous countries were kept in due subjection; and, what had rarely happened before his time, they suffered the empire to remain in peace during his government. If, at this fortunate epoch, some villages experienced those calamities which no human prudence can prevent, they were ameliorated by his liberality. He was an enemy to all persecution. Upon his elevation to the throne, he liberated several state criminals whom Adrian had condemned to death. He acted with the same clemency towards those who had conspired against

his own life. Although the authenticity of the letter, written by him, in favour of Christianity, has been contested, it is, at least, certain, that he put an end to the rigorous persecutions that had been exercised towards them. Scipio had said, "I would much rather preserve the life of one citizen than put a thousand enemies to death." This admirable sentiment Antoninus often repeated, and made it, as it were, the rule of all his actions. At length, having, through his talents and moderation, kept Rome, and the greater part of the world, in peace, during twenty-three years; he died, in 161, at the age of seventy-five, lamented, as a tender parent, by all orders of the state.

It has been affirmed, that Augustus, in order to render himself regretted, made choice of Tiberius for a successor. Antoninus, superior to this odious policy, confirmed his benevolence towards the people, by the adoption of Marcus Aurelius, to whom he had given his daughter in marriage.





N. POUSSIN.

Painted by Himself.

Engraved by George Cooke.

London: Published by Vernon, Hood & Sharpe, Poultry, 1808.

POUSSIN.

THE talents of Poussin were cultivated in Italy, though France had the honour of his birth. In Italy he executed those innumerable chef dœuvres which have immortalized his name, and there he terminated his career. He is considered one of the first artists of the Italian school, but his country, justly proud of having produced this child of genius, with more propriety claims him as her own.

Poussin has been properly denominated the painter of philosophers and of men of sense, because he is more desirous of impressing the mind with the grandeur of his conceptions, and the strength of his expression, than of pleasing the eye by the charms of factitious colouring. Impressed with the beauty of the antique, he studied it during the whole of his life; and, by this constant meditation, as well as by natural genius, was enabled to mark all his characters with energy, grandeur, and simplicity. With him, beauty is always chastened by grace, modesty, and invariable decency; and the passions, however violent, which he expresses, are never delineated at the expence of dignity and propriety.

Nicholas Poussin was born at the Andelys, a small town of Normandy, in 1594. His parents, though originally of noble birth, but whose ancestors had been ruined in the civil dissensions which prevailed under Charles the Ninth, and Henry the Third and Fourth, were pos-

sessed of little property ; yet the education of Poussin was not neglected, and the study of literature invigorated the early and invincible passion which attracted him to the art of painting. At the age of eighteen he quitted his paternal home, and, without assistance or recommendations, found his way to Paris, where he fortunately became acquainted with a young nobleman, who conceived an affection for him, and placed him under the tuition of L'Allemant, and, afterwards, of Ferdinand Elle, two painters in little estimation. Poussin was under them only a few months, and then accompanied his young patron to his residence in Poitou ; but when he discovered that he was considered by the family as an useless and intruding guest, he abruptly quitted it, and returned to Paris. Compelled to labour at his art, in order to defray the expences of this long and painful journey, he fell sick, and went into his native province to recover his health. On his return to Paris, he renewed his studies with increased vigour, and particularly employed himself in copying engravings from the works of Raphael and Julio Romano. He then felt an ardent desire to visit Rome ; but, unable to go beyond Florence, it may be supposed from the want of money, he was compelled to measure back his steps. Some time after, a second journey was attended with the same imperfect result, and he seemed destined never to behold that illustrious parent of arts, but he had fortunately attracted the notice of connoisseurs, by the execution, in frosco, of six pictures, with which, in eight days, he adorned the church of the Jesuits ; this introduced him to the knowledge of the Cavalier Marino, who was then at Paris, and who proposed that he should accompany him to Rome. Poussin there experienced the reception he had a right to expect, and was, by the poet, introduced to the Car-

dinal Barberina. Of his first patron he was soon deprived by the unexpected stroke of death, and the other was compelled to leave the capital on being appointed to an ecclesiastical legation. These two incidents reduced Poussin to very great difficulties. Compelled to sell his best works at very low prices, he lived, for some time, in poverty and distress;—but, calm in the midst of adversity, he derived consolation from the progress he made in his art. He does not appear to have been ambitious of acquiring riches—he seldom allowed himself time to the completion of a picture, and conformed too much to the taste which prevailed among the artists of Italy, so different from that of the great masters who had preceded them. Averse to luxury, and despising that ostentation which has tarnished the merit of so many painters, he preserved from habit that austere simplicity of appearance, and mode of living, which had been imposed upon him by necessity. His private life offers little interest. As he permitted no one to see him paint, he worked in silence and solitude, and was little acquainted with the world. L'Algarde and F. Flamand, with whom he lived, both excellent sculptors, were his only intimates. Their conversation turned chiefly on the beauty of the antique; and, to the judicious observations of these able artists, Poussin was much indebted.

He considered that it was more useful to study the works of the greatest masters than to copy them; yet, during the first years of his residence in Rome, he painted several groups of children from Titian, whose colouring he admired. At that period, the colouring of Poussin himself appeared to possess splendour and accuracy, but whether he did not perceive in himself sufficient aptitude

to excel in that branch of the art, or whether, in order to acquire it, he was unwilling to neglect those more essential qualifications—invention, design, and expression—all of which he possessed in a very high degree, he no longer attached himself to colouring, and even grew careless in the management of light and shade. It may be remarked, that most of his pictures, a few landscapes only excepted, have been painted from previous designs. His drapery, generally formed in a fine style, though sometimes overloaded with folds, is merely sketched and designed from models in themselves too small. This mode of hasty execution was perhaps natural in an artist whose inexhaustible imagination, always bent on producing something new, could not endure the labour of minutely attending to details. For this reason, he has painted little else but pictures in oil.

His reputation having now reached his native country, where many of his works were very generally known, Louis the Thirteenth summoned him to Paris to paint the gallery of the Louvre. The minister, Denoyers, wrote to him, and the King himself renewed the invitation.—It was with reluctance that Poussin obeyed these orders. Upon his arrival he was complimented with a pension, and an apartment was assigned him in the Thuilleries. His first productions were two large pictures—one, representing the Cena, was destined for the chapel at St. Germain-en-laye; the other, for the Jesuits at Paris; the subject of the latter being a miracle supposed to have occurred in India. It is to be observed, that these two pictures, the Martyrdom of St. Erasmus, which Poussin had finished at Rome for the church of the Vatican, the allegory of Time and Truth, now placed in the Napoleon Museum; and the St. Margaret, at Ver-

sailles, are, perhaps, the only pieces he ever executed in which the figures are of the natural size.

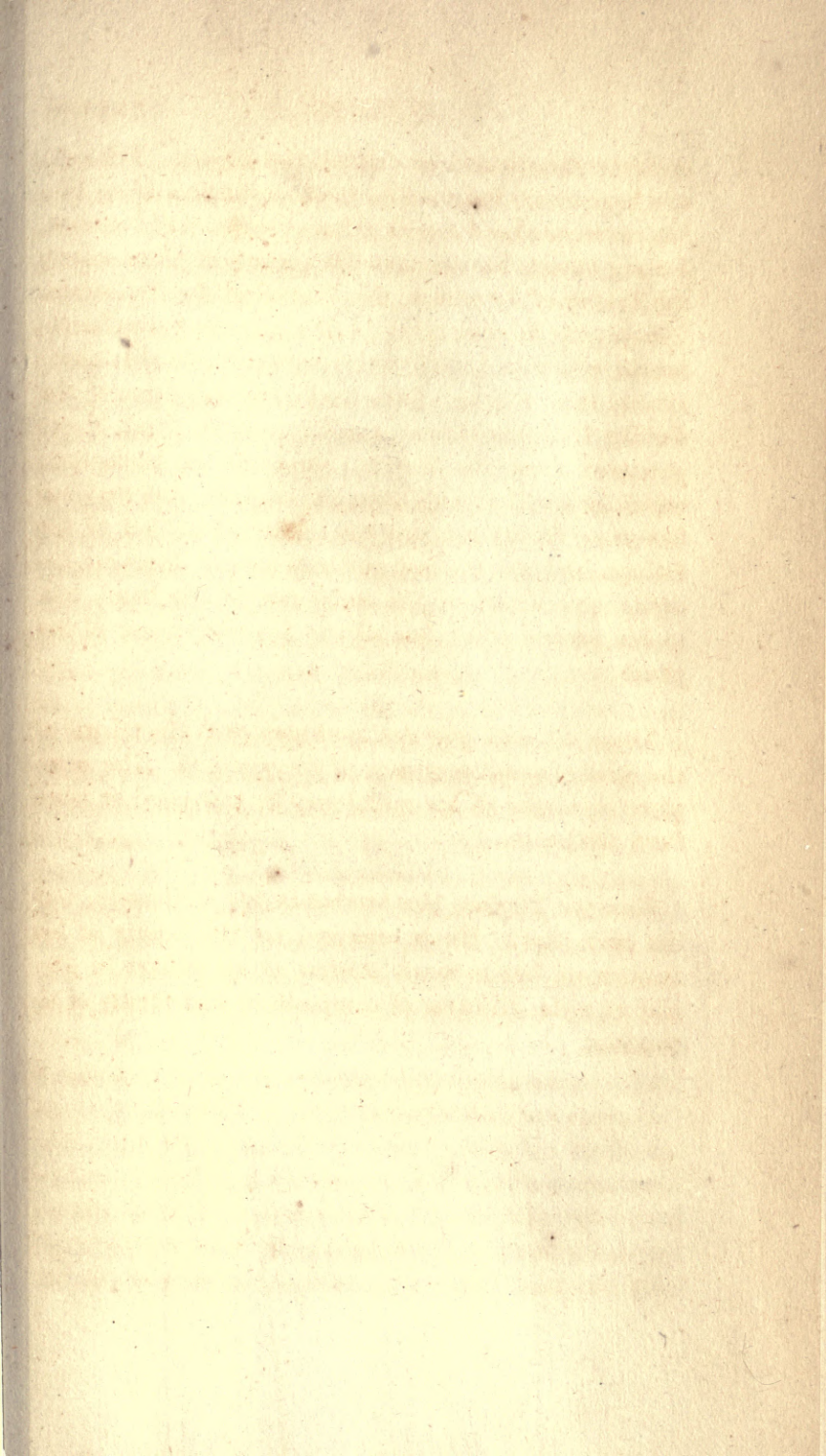
He had already began to paint for the gallery, but soon found that any further residence in Paris would be intolerable, from the continual cabals excited against him by his numerous rivals, particularly by Vouet, Fouquières, and the architect Le Mercier, whose plans and dispositions he had altogether changed. He was desirous of returning to Rome, where he alone could enjoy that freedom and tranquillity which he had so imprudently renounced; and at length obtained permission from the court to return thither, under the pretext of escorting his wife in order to settle in France. But soon after his arrival at Rome, being apprized of the King's death, and the resignation of Mons. Denoyers, he absolutely refused to return, and resisted every intreaty that was made to him that he would complete the projected gallery. He had then resided twenty years at Rome, and the twenty years more during which he continued to live in that city, were employed in the uninterrupted labours of his profession. Having thus acquired, by his genius, the admiration of the learned and men of taste, and conciliated, by the candour and liberality of his mind, the love and esteem of those who were intimate with him, he died November 19, 1665, at the age of seventy-one years and five months. He was buried in the church of St. Lorenzo *in lucina*. His bust has been placed in the Pantheon by Monsieur Dagincour, a French amateur.

Though the patient assiduity of Poussin was well known, we cannot but wonder at the great number of pictures which he has produced, when it is considered that he was never assisted in the execution of either,

however complicated or difficult the subject. Felibien, to whom we are indebted for these particulars of his life, has enumerated and described his principal chef d'œuvres. Among others, he mentions the picture of Germanicus, the Taking of Jerusalem, the Plague of the Philistines, Rebecca, the Woman taken in Adultery, the Seven Sacraments, which he painted twice with considerable alterations; the Striking of the Rock, the Adoration of the Golden Calf, the Manna, the Vision of St. Paul, Moses preserved from the Waters, numerous of landscapes, which he enriched with historical subjects; and the Four Seasons—Winter contains the celebrated subject of the Deluge, and was his last performance; it discovers, indeed, some marks of the feebleness of his hand, but, in his natural effect, has all the fire and vigour of his youth.

These different pictures have employed the talents of the most eminent engravers of every school. The complete catalogue of his works may be estimated at more than 300 pieces.

Guaspre Dughet, the brother-in-law of Poussin, was his only pupil. He is esteemed for the beauty of his landscapes, but is much inferior to his master in dignity of style, richness of composition, and variety of situations.





Painted by Holbein

Engraved by George Cooke.

London; Published by Verner, Hood & Sharpe, Poultry, 1808

CATHERINE PARR.

IN order to secure himself and his successors from a misfortune similar to the one he had just experienced, Henry commanded his Parliament to pass a law, which may be considered the most extraordinary that ever disgraced a legislature. It was enacted, "That any one who knew, or suspected, any guilt in the Queen, for the time being, might, within twenty days, disclose it to the King, or council, without incurring any penalty for defaming her; and, that if the King married any woman who had been incontinent, taking her for a true maid, she should be guilty of treason, if she did not previously reveal her guilt to him." It was humorously observed, at the time, that the King had condemned himself to marry no one but a widow; for that no reputed virgin would ever be persuaded to incur the penalty of the statute. What was thus asserted merely as a jest, Henry confirmed, by selecting, two years after, for his sixth and last wife, Catherine, the widow of Nevil, Lord Latimer.

She was born about the year 1510, and was the eldest daughter of Sir Thomas Parr, of Arundel, in the county of Westmoreland. Her father, though not rich, bestowed on her a learned education. Her fine parts and great application enabled her to make improvements suitable to the opportunities she enjoyed. Her person and deportment were pleasing and amiable, though she was not esteemed a beauty. Her father, by his will, gave

her a portion of 400l.; a small sum even then for the daughter of a Knight. She was early married to Edward Burghe, a private gentleman; and, after his death, to John Nevil, Lord Latimer, a nobleman of large property in Worcestershire, which was chiefly settled upon her, and she retained it during her life. It is not precisely known how long she lived with either of these husbands; but it is probable that they did not live long, and that the periods of her widowhood were equally short.

On the 12th of July, 1543, she was married to King Henry the Eighth, at Hampton Court, and lived with him three years, six months, and five days. Her conduct, as Queen, appears to have been highly prudent and respectable. She loved learning, and was its liberal and steady patroness; of this she gave an eminent instance, in interceding for the University of Cambridge, which had narrowly escaped being involved in the suppression of monasteries. She was of a religious turn, and is known to have composed several prayers, besides a *Lamentation*, which was published in black letter. She was greatly inclined to favour the reformation, a circumstance which excited much satisfaction in the protestant party; though she delivered her sentiments with great circumspection with regard to the new doctrines. But the prudence and amiability of her disposition, were still more conspicuous in the art with which she managed the untractable character of Henry, whose froward and irritable temper had increased with the unwieldly corpulence of his person.

In one instance, however, her zeal for the new doctrines of the reformation betrayed her into a degree of

imprudence, which had nearly proved fatal to her; and it was only by the greatest ingenuity and good fortune that she escaped the disasters of her predecessors. The King's favourite topic of conversation was theology, and Catherine, whose good sense and information enabled her to discourse on any subject, was frequently engaged in argument; and unwarily betrayed her secret partiality for the reformers. Henry, passionate by natural temper, and grown peevish from disease, was highly provoked that she should presume to differ from him; and complained of her obstinacy to Gardiner, of Winchester, a secret enemy of the Queen. The prelate gladly availed himself of an opportunity to inflame the quarrel, and insinuated, that the higher the rank was of the offender, the greater would be the example to his subjects, and the more glorious the sacrifice for him. These insinuations were enforced by the religious zeal of the chancellor, Wriothesly. Their opinions seconding the passionate and tyrannical disposition of the King, he actually ordered articles of impeachment to be drawn up against the Queen. Nothing, indeed, but the greatest prudence and address could have saved her from the block. The important paper, which contained the King's commands, was immediately prepared for his signature, but by some fortunate accident, it fell into the hands of a friend, who instantly gave intelligence of it to Catherine. She was sensible of the extreme danger to which she was exposed, and saw no hope of escaping but by stratagem. She paid her usual visit to the King, and found him in a frame of mind more serene than she could have expected. He again entered upon the subjects of divinity which were so familiar to him, and challenged her to an argument, as if to ascertain how far her eagerness of disputation would lead her beyond the bounds of

submission and duty. But she respectfully declined the conversation, observing that such profound speculations were too much above the natural imbecility of her sex:—"Women," she remarked, "were, by their first creation, made subject to men. It belonged to the husband to chuse principles for his wife:—The wife's duty was, in all cases, to adopt, implicitly, the sentiments of her husband; and, as to herself, it was doubly her duty, being blest with a husband, who was qualified by his judgment and learning, not only to chuse principles for his own family, but for the most wise and knowing of every nation." "Not so; by St. Mary!" answered Henry, "You are now become a doctor, Kate; and better fitted to give, than receive instruction." She meekly replied, that she was sensible how little she was entitled to these praises—that though she usually declined not any conversation, however sublime, when proposed by him, she well knew that her conceptions could serve no other purpose than to give him occasional amusement. She ingeniously added, that she found the conversation was apt to languish when it was not roused by some opposition; and that she always intended, by such feigned controversy, to engage him in topics from which, by repeated experience, she had always reaped equal profit and instruction. "And is it so?" said Henry, embracing her with great tenderness. "Why, then, we are friends again:" and he dismissed her, with assurances of protection and kindness. By this innocent artifice she escaped the dreadful consequence of an indiscretion, which would, in all probability, have led her to the scaffold.

Her enemies, in the mean time, who were not apprised of this sudden change in the King's sentiments, had

prepared the warrant, by which she was, next day, to be conveyed to the Tower. When, therefore, the chancellor appeared, with forty of the *poursuivants*, he saw, with astonishment, the King and Queen conversing amicably together in the garden. Henry forgetting, or chusing to forget, his orders of the preceding day, treated him with the greatest severity, and with a liberal bestowal of the opprobrious appellations of *knave*, *fool*, and *beast*, commanded him to depart his presence. Such, it may be presumed, was the manner with which this boisterous tyrant behaved to men of the first rank, and his most confidential ministers. Catherine would have interposed to mitigate his anger, but he said to her, "Poor soul, you know not how little this man is entitled to your good offices." From that time, the Queen having escaped the danger which so nearly threatened her, forebore even the slightest opposition to his wild and capricious humours. As his infirmities increased, she attended him with the most tender and affectionate care; and endeavoured, by every soothing art and compliance, to allay the violent gusts of passion to which he was become so subject. But, though thus sufficiently fortunate in appeasing resentment when directed against herself, she was unable to save those whom she most respected. Catherine and Cranmer excepted, the King punished, with the most unfeeling rigour, all who presumed to differ from him in religious opinions; but, more especially, in that capital tenet, transubstantiation. It may be said, and the words are not to be considered as metaphorical, that almost every day witnessed the execution of some illustrious or obscure victim to his political suspicions, or religious barbarity.

At length the death of Henry liberated his subjects

from the terrors by which they were continually assailed. The Queen-Dowager retired from court, and appears to have resumed her station in private life, with her customary calmness and serenity. The sum of 4000*l.* bequeathed to her by Henry's will, was all the advantage she derived from having been Queen of England. This, with the possessions she still held, as widow of Lord Latimer, must have composed a very moderate income, even in these days, and cannot but appear inconsistent with the dignity to which she had been elevated. It is remarkable, indeed, that the King, who had appointed no less than sixteen executors to his will, some of them of a degree inferior to a knight, and a numerous council for the management of affairs, during the minority of Edward the Sixth, with his usual caprice, overlooked the unambitious merit of his illustrious consort, whose rank seemed to point her out as the only proper regent of his kingdoms, and whose sagacity and prudence might have prevented, or abated, much of the party violence which succeeded his death. That she was not so appointed—that her name never occurs in the political occurrences of those times—may be ascribed to the unambitious serenity of her mind. Her character, and the remembrance of her former rank, were sufficient to enforce respect; and she might have long adorned a peaceful and happy retirement, had she not, in an evil hour, too hastily given her hand to Seymour.

Thomas Seymour, Lord Admiral of England, was the younger brother of Edward Seymour, Duke of Somerset; who, notwithstanding the provisions in the late King's will, had acquired the supreme direction of government, under the title of Protector. The character of the two brothers were essentially different. The Protector, of a mild and moderate temper, appears to have been raised

to his high station, from the consideration of his rank, as uncle to the young King, rather than by any exertions of his own. The Admiral was a man of insatiable ambition—arrogant, assuming, implacable—and, though supposed to be possessed of superior abilities to the Duke, did not, in the same degree, enjoy the confidence and affection of the people. By his flattery and address, he so insinuated himself into the good graces of the Queen-Dowager, that, forgetting her usual prudence and regard to decency, she married him very soon after the demise of the late King. She is suspected, indeed, of having favoured his addresses before her marriage with Henry; upon whose death, her love for Seymour revived. Her marriage with him was privately celebrated; but it took place so soon, that it is said, had she proved early pregnant, it would have been doubtful whose child it was.

This hasty union was, however, extremely unfortunate, and proved a source of continual uneasiness to Catherine. The credit of such an alliance had gratified the ambition of the Admiral, but it had also given umbrage to the Duchess of Somerset, his sister-in-law; who, offended that the younger brother's wife should take precedence of her, employed all her influence over her husband, which was too great, first to create, and then to inflame, a quarrel between the two brothers. Seymour engaged in several plots against the regency of Somerset, and seemed openly to aspire to the sole government of the kingdom. In order to attain this object, he endeavoured to seduce the young Edward to his interest—found means to hold a private correspondence with him—and publicly decried the Protector's administration. His designs, however, were discovered before their execution could be accomplished. The mo-

derate and humane disposition of Somerset, made him willing to overlook these enterprises of the Admiral, and a reconciliation seemed to be effected; but so turbulent a spirit could not be easily appeased. His disappointed ambition increased the acerbity of a disposition naturally reserved and gloomy. The many qualifications he possessed, which had so recently captivated the heart of Catherine, disappeared, or were no longer displayed, when the objects, for which he solicited her hand, were no longer within his grasp. His temper was soured by these occurrences, and vented itself upon his innocent wife. She experienced, from him, the most injurious treatment; and, neither the meekness of her disposition, nor the excellence of her character, could secure her from the indignities which embittered the remainder of her life.

It was still further clouded, and, perhaps, shortened, by a more alarming instance of his cruelty and indifference, which disclosed itself only a short time before her death. The ambition of Seymour, the object of her free and voluntary choice, not satisfied with having married the widow of the great Henry, aspired to an alliance with the Princess Elizabeth, daughter of that monarch. He saw the declining health of the young King—he knew that the nation dreaded the accession of the bigotted Mary—and, by paying his court to the Princess Elizabeth, then in her sixteenth year, he hoped one day to become the husband of the reigning Queen, if not King himself. And such a design, daring as it was, might probably have succeeded, had he been allowed more time, and had he been less impetuous in his desires. Elizabeth, whom even the hurry of business, and the pursuits of ambition, could not, in her more ad-

vanced years, entirely restrain from the more tender passions, seems to have listened to the insinuations of a man, who possessed every talent that could captivate the female heart. The life of Catherine, if that had been the only obstacle, would not long have retarded the success of his measures. The pride of her sister-in-law, and the ill-humour of a husband, whom she adored to the last, were constant sources of uneasiness to this unfortunate woman. A settled grief preyed upon her spirits, and her exhausted frame could not resist this last glaring proof of his infidelity. She was delivered of a daughter, at the Castle of Sudley, in Gloucestershire; and expired seven days afterwards, of a broken heart. Those who knew, or suspected, the ambitious designs of the Admiral, strongly accused him of having rewarded, with poison, the Queen, who had honoured him with her hand. Could the meek and sainted spirit of Catherine have glanced upon futurity—had it been at all susceptible of anger or revenge—it might have rejoiced at the subsequent fate of Seymour; who, in less than six months after her death, was engaged in open acts of rebellion, and whose own brother was, at length, compelled to sign the warrant, which dismissed him to the scaffold.

The following epitaph was composed for Catherine, by Dr. Parkhurst, her chaplain:

Hoc Regina novo dormit Katherina sepulchro
 Sexus fæminei flos, honor atque decus:
 Haec fuit Henrico conjux fidelissima Regi;
 Quem postquam e vivis Parca tulisset atrox,
 Thomæ Seymero—Cui tû, Neptune, tridentem
 Porrigi—eximio nuperat illa viro:

CATHERINE PARR. [ENGLAND.]

*Huic peperit natam ; à partu, cum septimus orbem
 Sol illustrasset, mors trueulenta necat.
 Defunctam madidis famuli deflemus ocellis.
 Humescit tristes terra Britanna genus ;
 Nos infelices mæror consumit acerbus—
 Inter cœlestes gaudet at illa choos.—*

The Rev. Mr. Haggett, a very accurate antiquary, has given undoubted authority for the death of this Queen, in the castle of Sudley, in Gloucestershire, September 5, 1548 ; and, for her interment, in the chapel there. Probably he alludes to a very ancient M.S. in the Herald's College, intitled "A Book of Buryalls of trew Noble Persons. No. 15, P. 98, 99, entitled a Breviate of the interment of the Lady Katherine Parr, Queen-Dowager ;" which goes on—

"Item. On Wednesdaye the 5 Septembre, between 2 or 3 of the clocke in the morninge, died the aforesaid Ladye, late Quene Dowager, at the castle of Sudley com. Gloucestershire, 1548, and lyeth buried in the chapell of the said castell.

"Item. She was cearid and chested in lead accordinglie, and so remained, &c."

This account being published in Rudder's new History of Gloucestershire, raised the curiosity of some ladies, who happened to be at the castle, in May 1782, to examine the ruined chapel, and observing a large block of alabaster fixed in the north wall of the chapel, they imagined it might be the back of a monument formerly placed there. Led by this hint, they opened the ground, not far from the wall, and not much more than a foot from the surface, they found a leaden envelope, which

they opened in two places on the face and breast, and found it to contain a human body, wrapped in cerecloth.

Upon examining what covered the face, they discovered the features, and particularly the eyes, in perfect preservation. Alarmed at this sight, and with the smell, which came principally from the cerecloth, they ordered the ground to be thrown in immediately, without judiciously closing up the cerecloth, and lead, which covered the face; only observing enough to convince them that it was the body of Queen Catherine.

In May, 1784, some persons having curiosity again to open the grave, found that the air, rain, and dirt, having come to the face, it was entirely destroyed, and nothing left but the brain. It was then immediately covered up.

October 14, 1786, the body was perfect, as it had not been opened. The cerecloth consisted of many folds of coarse linen dipped in wax, tar, and, perhaps, some gum. Over this was wrapt a sheet of lead, fitted exactly close to the body. On that part of the lead which covered the breast, was the following inscription:—

K. P.

Here lyeth Quene

Katheryne wife to Kyng

Henry the VIII. and

the wife of Thomas,

Lord of Sudeley, high

Admy of England,

And ynkle to Kyng

Edward the VI.

..... .y..MCCCCC

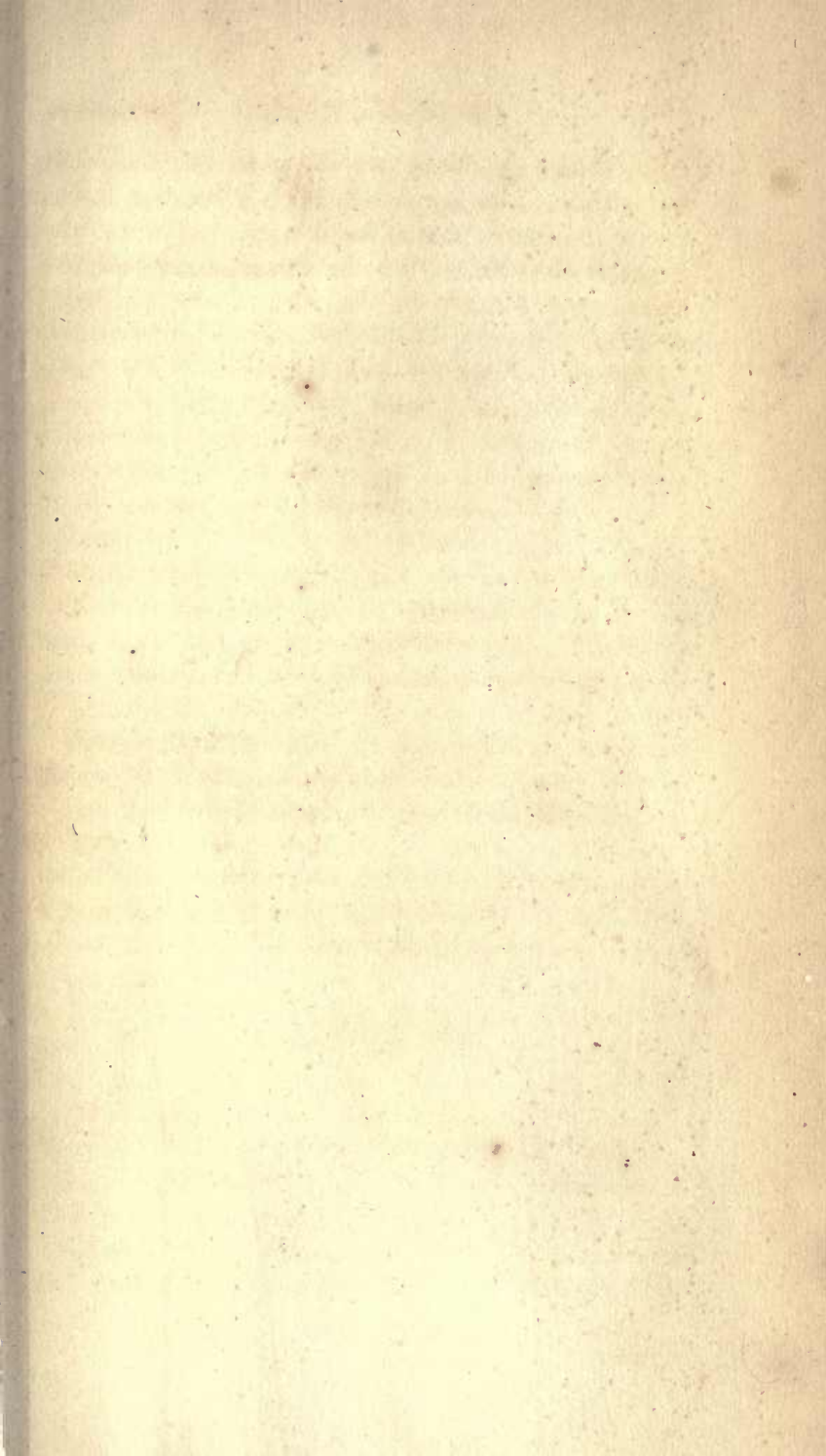
XL VIII.

The Queen must have been of low stature, as the lead which inclosed her corpse was but five feet four inches long. The letters K. P. above the inscription, was the signature she commonly used; though, sometimes, she signs herself 'Keteryn the Quene.'

In May, 1784, some persons having curiosity again to open the grave, found that the air, rain, and dirt, having come to the face, it was entirely destroyed, and nothing left but the brain. It was then immediately covered up.

October 14, 1786, the body was perfect as it had not been opened. The cercophili consisted of many folds of coarse linen dipped in wax, tar, and, perhaps, some gum. Over this was wrapt a sheet of lead, fitted exactly close to the body. On that part of the lead which covered the breast, was the following inscription:—

K. P.





Painted by Himself.

Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Poultry, 1808.

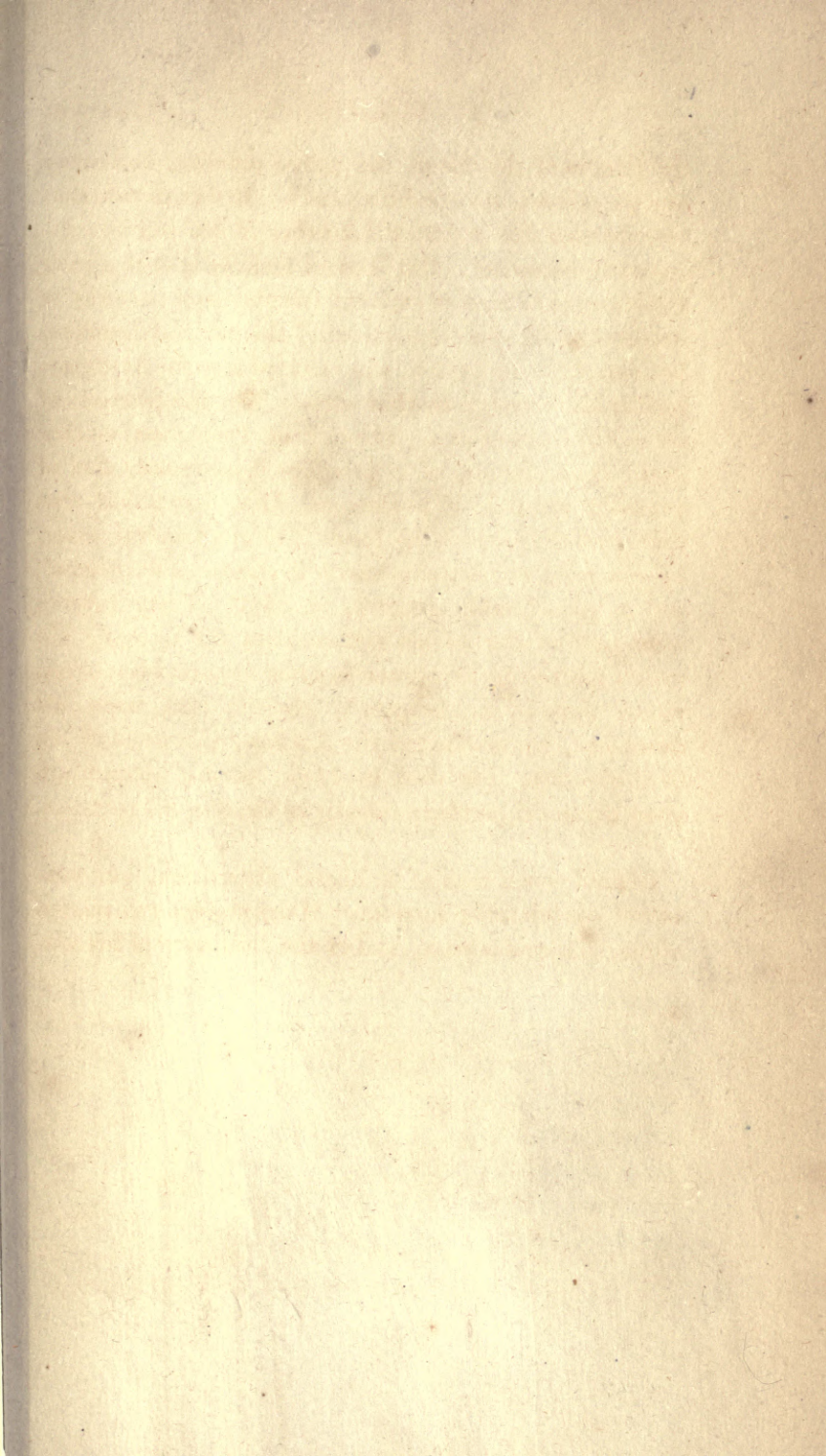
RIGAUD.

HYACINTH RIGAUD has been named the French Vandyck. His touch is not so varied nor so light as that of the Flemish master, but it is free and spirited. His hands have peculiar grace, but his draperies are too violently agitated, and attract the spectator's attention to them, more than to the portrait. It was a knowledge of the moral habits of man, rather than the contemplation of his features, that enabled him with so much accuracy to give the resemblance of his models—hence all his heads have an animated and true expression. His penetrating mind rarely failed of attaining the end proposed. Rigaud studied, likewise, all the parts of his art with the most scrupulous attention, as the elegant correctness of his design, and the harmonious vigour of his colouring attest; but it is to be regretted that his attitudes display so little simplicity.

This artist was born at Perpignan in 1659, according to some writers, and in 1663 according to others. He received the rudiments of his art from his father, Mathias Rigaud, a painter of some note; but his principal improvement was derived from his habituating himself to copy the works of Vandyck. The beauty of his first works soon brought him into notice. He felt a strong desire to visit Italy, but was dissuaded by Le Brun, who prevailed on him to remain at Paris, and perfect himself there in portrait painting, as more conducive to his reputation and fortune. This advice he followed, and soon distinguished himself in such a manner, that Louis XIV.

the princes of the blood, the prime nobility, and many foreign princes, occupied his pencil. It was in vain that he enhanced his price—the number of his admirers incessantly increased. But Rigaud took delight in giving a preference to men of eminent talents; and posterity is indebted to him for the portraits of Bossuet, La Fontaine, Boileau, &c. In 1700 he was received into the Academy, paying his homage to that society, by the portraits of several of its members. The city of Perpignan availed itself, in his favour, of a privilege it possessed, that of annually creating a nobleman. This distinction was confirmed successively by Louis XIV. and his successor, by whom he was honoured with the Order of St. Michel, and a considerable pension, in 1727. These favours were no less due to his virtues than his talents. He took a journey to Perpignan in order to paint his mother, whose portrait he frequently copied; and, upon his death-bed, bequeathed to the Academy this proof of his filial affection. He died in 1743, leaving behind him some historical pictures, inferior in merit to his portraits.

Rigaud was a man of a liberal disposition, and possessed considerable humour. Many stories are related of his disinterestedness, and of the brilliancy of his wit.





Painted by Himself.

Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Printers. 1808.

SIR JOSHUA REYNOLDS.

THIS distinguished character, who for near half a century had been well known to almost every person in this country who had any pretensions to taste or literature, was the son of the Rev. Samuel Reynolds, and born at Plympton, in Devonshire, on the 16th of July, 1723. He was for some time instructed in the classics by his father, and began, at an early age, to display an inclination for that art of which he afterwards became so illustrious a professor, by copying the prints he found in his father's books. At eight years of age he studied with great avidity. *The Jesuit's Perspective*, and made a drawing of the grammar-school at Plympton. But his principal fund of imitation was *Jacob Cat's* emblems; and he was confirmed in his love of the art by the perusal of Richardson's *Treatise on Painting*, which so inflamed his mind, that he thought Raphael the most eminent character of ancient or modern times. In the year 1740, he was placed as a pupil under his countryman Hudson, the best artist of that day, with whom he acquired the rudiments of his art. On a disagreement with his master, three years after, he retired into Devonshire, where he passed the three following years, without much effect or improvement. The cause of his separation with Mr. Hudson he, however, considered as a fortunate circumstance, since by this means he was induced to deviate from the tameness and insipidity of his master, and to form a manner of his own.

SIR JOSHUA REYNOLDS. [ENGLAND.

In 1749, he accompanied captain, afterwards Lord Keppel, by whom he was warmly patronized, in a voyage to the Mediterranean; and, after spending two months in Port Mahon, sailed to Leghorn, from whence he proceeded to Rome. Of the course of his studies, while he remained there, little can now be known. In his notes on Du-Fresnoy, he gives an account of an ingenious method taken by him, when at Venice, to discover the principles of chiaro-scuro, adopted by the painters of that school; and in another part confesses, that he was much disappointed at the first sight of the works of Raphael in the Vatican, and greatly mortified to find that he had not only conceived wrong notions of that great man, but was even incapable of appreciating his real excellence. "Notwithstanding my disappointment," he says, "I proceeded to copy some of those excellent works. I viewed them again and again. I even affected to feel their merit, and to admire them more than I really did. In a short time a new taste and new perceptions began to dawn upon me, and I was convinced that I had originally formed a false opinion of the perfection of art; and since that time, having frequently revolved the subject in my mind, I am of opinion, that a relish for the higher excellencies of the art, is an acquired taste, which no man ever possessed without long cultivation, great labour and attention."

On his arrival in London, in 1752, he soon attracted the public notice; and not long afterwards, the whole length portrait he painted of his friend and patron, Admiral Keppel, exhibited such powers, that he was not only acknowledged to be at the head of his profession, but to be the greatest painter that England had ever seen since Vandyck. Mr. Reynolds soon saw how much ani-

mation might be obtained by deviating from the insipid manner of his immediate predecessors—hence, in many of his portraits, we find much of the variety and spirit of a higher species of art. Instead of confining himself to mere likenesses, in which he was eminently happy, he dived, as it were, into the minds, habits, and manners, of those who sat to him; and never began a picture without a determination of making it his best. He was one of the few artists whose efforts to improve ended but with his life; and whose unceasing progress almost justified the maxim he was so fond of repeating, “that nothing is denied to well-directed industry.” Though the landscapes which he has given in the back ground of many of his portraits are eminently beautiful, he seldom exercised his hand in regular landscape painting. But in the historical department he took a wider range; and, by his successful exertions in that higher branch of his art, he has not only enriched various cabinets at Rome, but extended the fame of the English school to foreign countries.

As an author, a character in which he appears scarcely less eminent than in that of a painter, we probably owe his exertions to his situation in the Royal Academy of Arts, in the institution of which, in the year 1769, he had a principal share; and, being unquestionably of the first rank in his profession, he was elected the president. This circumstance did not a little contribute to the increase and establishment of his fame: nor did the Academy derive less credit from the admirable works which he continued yearly to exhibit in it, consisting chiefly of portraits; though he rarely suffered a season to pass in which he did not bring forward some fine specimens of his powers in history. From the years 1769 to 1790 inclusive, it appears that he sent no less than 244 pictures

to the exhibition. Soon after his election, the king, to give dignity to the new institution, conferred on him the honour of knighthood.

It was no part of the prescribed duty of his office to read lectures to the Academy; but this task he voluntarily imposed upon himself, for the reasons assigned in his fifteenth discourse. "If prizes were to be given, it appeared not only proper, but almost indispensably necessary, that something should be said by the president on the delivery of those prizes: and the president, for his own credit, would wish to say something more than mere words of compliment, which, by being frequently repeated, would soon become flat and uninteresting, and by being uttered to many, would at last become a distinction to none. I thought, therefore, if I were to preface this compliment with some instructive observations on the art, when we crowned merit in the artists whom we rewarded, I might do something to animate and guide them in their future attempts." Such was the laudable motive which produced the fifteen discourses pronounced by Sir Joshua; a work, to use the language of his biographer, which contains such a body of just criticism on an extremely difficult subject, clothed in such perspicuous, elegant, and nervous language, that it is no exaggerated panegyric to assert, that it will last as long as the English tongue, and contribute, no less than the production of his pencil, to render his name immortal. Some years after the publication of the first seven of these discourses, the author had the honour to receive from the Empress Catherine of Russia, a gold box, with a *basso relievo* of her imperial majesty on the lid, set round with diamonds; accompanied with a note within, written with her own hand, containing these words:—"Pour le Chevalier

Reynolds, en temoignage du contentement que j'ai ressenti à la lecture de ses excellens discours sur la peinture."

The assiduity and love for his profession left him but little leisure, and less inclination, to make excursions into the country. Occasionally, however, he passed a few days at his villa on Richmond Hill, and visited at different times the seats of some of the noblemen and gentlemen of his acquaintance, from whence he was always glad to return to the practice of his profession, justly considering, like his friend Johnson, the metropolis as the head-quarters of intellectual society. In the summer of 1781, with a view of examining critically the most celebrated productions of the Flemish and Dutch painters, he made the tour of Holland and Flanders; and the fruit of his travels was a very pleasing account of his journey, containing remarks on the pictures preserved in the various churches and cabinets that he visited—to which he has subjoined a very masterly character of Rubens. In the year 1783, the late Mr. Mason having finished his elegant translation of Du Fresnoy's *Art of Painting*, Sir Joshua enriched that work with a very ingenious commentary; and, in the following year, on the death of Mr. Ramsay, he was sworn principal painter in ordinary to his Majesty, in which office he continued to his death.

Having thus borne down all opposition, and, as the summit of human felicity, obtained the first place in his profession, little remains to be added, but that he was one whom the most rare and enviable prosperity could not spoil. His whole life, to the time of the failure of his sight, was passed in the diligent and unwearied pursuit of his art, at once his business and his pleasure. The hours of relaxation were chiefly spent in the company of

SIR JOSHUA REYNOLDS. [ENGLAND.

his numerous friends and acquaintance; and, from his cheerful and convivial habits, his table for above thirty years exhibited an assemblage of all the taste, talents, and genius of the three kingdoms: there being, during that period, scarce a person distinguished for his attainments in literature or the arts, at the bar, in the senate, or in the field, who was not occasionally found there. The pleasure and instruction which he derived from such company induced him, in conjunction with Dr. Johnson, to establish the *Literary Club*—a society which can boast of having had enrolled among its members, many of the most celebrated characters of the last century.

Although for a long series of years Sir Joshua Reynolds enjoyed an uninterrupted state of good health, in the year 1782 he was for a time afflicted with a paralytic affection, from which he in a few weeks recovered; but, in 1789, while he was painting the portrait of Lady Beauchamp, he found his sight so much affected that it was with difficulty he could proceed in his work, and notwithstanding the aid of the most skilful oculists, he was shortly afterwards deprived of the sight of his left eye. After some struggles, lest his remaining eye should fail him, he resolved to paint no more. This determination to him was a serious misfortune; still, however, he retained his usual spirits, and partook of the society of his friends with the same pleasure as before. But, in October 1791, from an apprehension that an inflamed tumour which took place over the eye that was lost, might affect the other also, he became much dejected. Meanwhile he laboured under a much more dangerous disease; but which, as he could neither explain to his physicians the nature, nor point out the seat of it, many believed to be imaginary, and he was advised to shake it off by exertion. At length,

about a fortnight before his death, his liver was discovered to be diseased, the inordinate growth of which, as it afterwards appeared, had incommoded all the functions of life; and of this malady, which he bore with the greatest fortitude and patience, he died, after a confinement of three months, at his house in Leicester-Fields, on the 23d February, 1792. His remains were interred in the crypt of the cathedral of St. Paul, near the tomb of Sir Christopher Wren; with every honour that could be shewn to extraordinary genius and to worth, by a grateful and an enlightened nation.

To expatiate on his merits as an artist, or to enumerate the encomiums that have been paid to his private worth, would far exceed the limits of our publication. We shall, therefore, conclude this memoir, with the following characteristic eulogy, written by that illustrious statesman and affectionate friend of Sir Joshua, the late Mr. Edmund Burke.

“Sir Joshua Reynolds was, on very many accounts, one of the most memorable men of his time. He was the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, in facility, in happy invention, and in the richness and harmony of colouring, he was equal to the great masters of the renowned ages. In portraits he went beyond them: for he communicated to that description of the art in which English artists are the most engaged, a variety, a fancy, and a dignity, derived from the higher branches, which even those who possessed them in a superior manner, did not always preserve when they delineated individual nature. His portraits remind the spectator of the invention of history, and the amenity of landscape. In

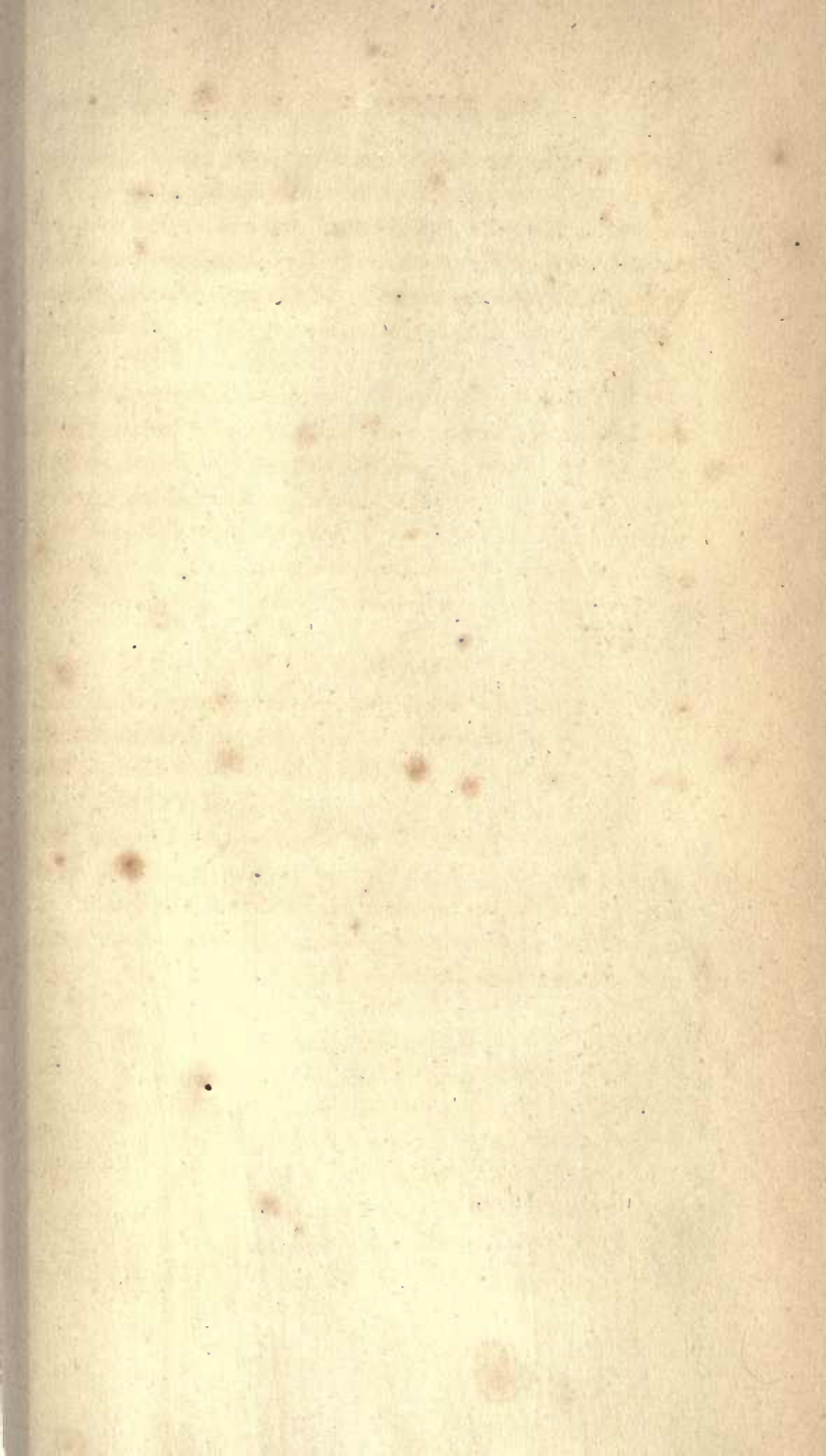
SIR JOSHUA REYNOLDS. [ENGLAND.

painting portraits, he appeared not to be raised upon the platform, but to descend to it from a higher sphere. His paintings illustrate his lessons, and his lessons seem to be derived from his paintings. He possessed the theory as perfectly as the practice of his art. To be such a painter, he was a profound and penetrating philosopher.

“ In the full affluence of foreign and domestic fame, admired by the learned in science, courted by the great, caressed by sovereign powers, celebrated by distinguished poets, his native humility, modesty, and candour, never forsook him, even on surprise or provocation; nor was the least degree of arrogance or assumption visible to the most scrutinizing eye, in any part of his conduct or discourse.

“ His talents of every kind, powerful from nature, and not meanly cultivated by letters, his social virtues in all the relations and all the habitudes of life, rendered him the centre of a very great and unparalleled variety of agreeable societies, which will be dissipated by his death. He had too much merit not to excite some jealousy—too much innocence to provoke any enmity. The loss of no man of his time can be felt with more sincere, general, and unmixed sorrow.

“ HAIL! AND FAREWELL!”





Painted by Himself.

Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Foultry, 1808.

LE SUEUR.

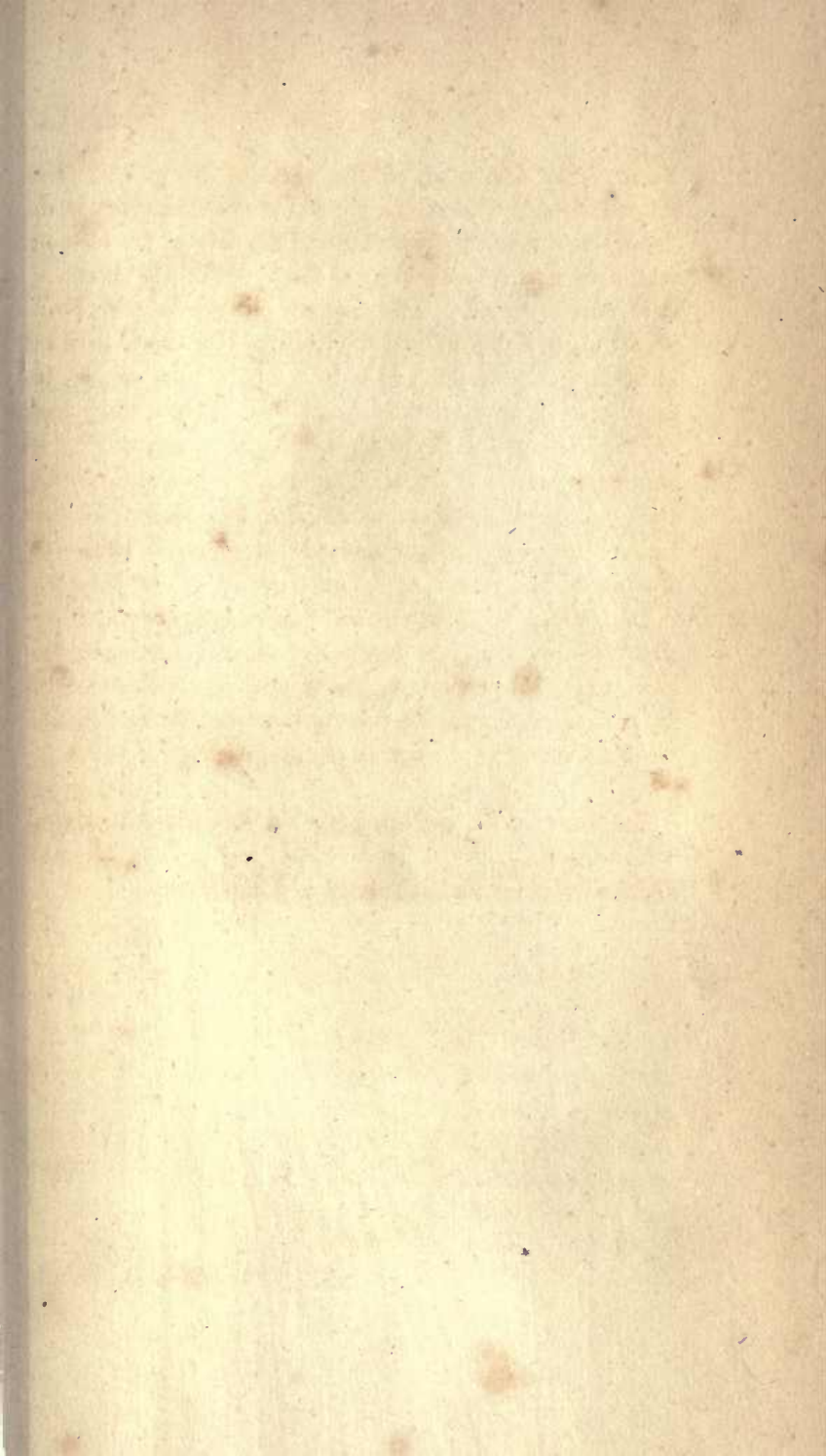
WITHOUT having beheld the chef d'œuvres of Italy, Le Sueur, at the age of thirty, obtained the title of the Raphael of France. To what a degree of perfection would he not have carried painting, had he enjoyed the advantage of visiting the country of the fine arts, and had nature granted him a longer career. After Poussin, Le Sueur justly maintains the first rank in the French school of painting. Le Brun is the only one who can dispute with him that honour. The compositions of the latter are generally more magnificent, but the taste of Le Sueur is infinitely more delicate, his designs more spirited and correct, and his expression more striking. His colouring is indeed weak, but the turn of his draperies is admirable; and his touch is remarkable for lightness, which the pencil of his competitor in no wise presents.

Mild, modest, and unassuming, like Raphael, Le Sueur appears to have been penetrated with the same sentiment of grace and naiveté. It may be cited, as the last proof of their conformity, the premature death of these celebrated men. It is at least probable that Le Sueur, having studied with peculiar care the small number of the pictures of Raphael which France at that time possessed, and the engravings after that master, caught in some measure his manner, and appropriated his style.

Le Sueur was born at Paris in 1617. His father was a sculptor. Placed very early under the tuition of Simon

Vouet, he at first adopted the taste of his school. He afterwards embellished the cloister of the Chartreux with twenty-two pictures, representing the life of St. Bruno, which are now in the gallery of the Senate. He was then only twenty-seven. The famous picture of St. Paul preaching at Ephesus, which he painted for the Church of Nôtre Dame, is cited as his best production, and is, in fact, a chef d'œuvre in point of composition and effect. The paintings with which he ornamented the three saloons of the Hotel Lambert, are remarkable for the poetry that is interspersed, and the chastity of the ideas. This fine series, composed of nineteen pieces, is known by the name of "*The Cabinet of the Muses*," "*The Saloon of Love*," and "*The Apartment of the Baths*"—and it was his last performance. Excessive application to his profession, and some disquietudes excited by persons envious of his talents, impaired his health, and carried him off at the age of thirty-eight.

Le Sueur had no disciples but his three brothers, who were little known, and his brother-in-law, Thomas Goulai, who worked at several of his pictures.





George Cooke, fecit.

London: Published by Verner, Hood & Sharpe, Poultry, 1868.

JANE SEYMOUR.

THE eagerness with which the King hastened to solemnize his third nuptials, was, of itself, sufficient to vindicate the innocence, and justify the memory of his late Queen ; and was the most effectual apology that he could make to her injured character. It was easy to see how little he had been actuated by justice or humanity in his rigorous condemnation of her ; and nothing could be plainer than that, his indifference of Boleyn, and his attachment to another object, had alone influenced his conduct. The glaring indecency of ascending a throne still bedewed with the blood of her predecessor, may excite little esteem for the subject of this memoir. But Henry had long accustomed his subjects to the most servile submission to his will, and the young and artless Jane could not, perhaps, have refused to accept his hand, polluted as it was, without imminent danger to herself.

She was descended of a very ancient family, whose ancestors came over to England with William the Conqueror, or soon after ; and their name was, at first, written St. Maur ; and, in the old Latin records, De S. Mauro, deduced from a place of the same name in Normandy. The earliest residence of this family, of which we find any account, was at Woundy and Penhow, near Caldecot, in Monmouthshire ; but upon the marriage of Roger de St. Maur, Knight, with Cecily, one of the daughters and co-heirs of John Beauchamp, Baron of Hache, in the reign of Edward the Third, the family re-

moved into Somersetshire. The father of Queen Jane was Sir John Seymour, of Wolf Hall, in Wiltshire, Constable of Bristol Castle, and Groom of the Chamber to King Henry the Eighth, whom he served in the wars of France and Flanders. He married Margaret, daughter of Sir John Wentworth, of Nettlested, in Suffolk; and, by her, had six sons and four daughters, of whom Jane was the eldest.

She was early introduced at court, and appointed one of the maids of honour to Queen Anne,—and had not long occupied that post, when, most unhappily for her royal mistress, she attracted the notice of the King.—He was struck with her youth and beauty, and the uncommon sweetness of her disposition. She possessed a happy medium between the chilling gravity of Katherine, and the thoughtless vivacity of Anne. With Henry, to love, and to determine to become immediately possessed of the object of his affection, was one and the same thing. The existence of a young and innocent Queen, to whom no fault could reasonably be ascribed, would have been, to any other prince, an insurmountable obstacle; but to him was a trifling consideration, which delayed, for a few days only, the accomplishment of his wishes. So absolute a monarch had no resistance to encounter—no murmurs to apprehend. The heart is not more ingenious in suggesting apologies for its deviations, than courtiers, in finding expedients for gratifying the inclinations of their master. The Queen's enemies, of whom there were many among Henry's nobles, immediately sensible of the alienation of his affections, completed her ruin by flattering his new passion. They represented that freedom of manners which Anne had acquired in France, in a criminal light; and they extolled the virtues of Sey-

mour. The Queen was, therefore, committed to the Tower, impeached, brought to trial, condemned without evidence, and executed without remorse.

On the day following the execution of Boleyn, or, according to others, three days after, he gave his hand to Seymour. He either affected to disregard the public opinion; or he might wish to insinuate, that a woman, whom his laws had proclaimed and punished as an adulteress, did not merit even the slightest symptom of regret. The new Queen, at the ceremony of her marriage, made a most beautiful appearance; and it was the observation of Sir John Russel, afterwards Earl of Bedford, who was present, that the richer she was in clothes, the fairer she appeared; whereas, the richer the former Queen (whether Katharine or Anne, is not expressed,) was apparelled, the worse she looked. The amiable simplicity of Jane, and the remarkable suavity of her manner, appear to have strongly attached him to her. Of his domestic happiness he gave the most public and unequivocal proofs. In the parliament which he summoned soon after his marriage, he declared, that notwithstanding the misfortunes which had attended his two former marriages, he had, for the good of his subjects, ventured on a third. His divorce with Ann Boleyn was ratified—that Queen and all her accomplices were attained—the issue of both his former marriages were declared illegitimate, and it was even made treason to assert the legitimacy of either of them—to throw any slander upon the King, his present Queen, or their issue, was subjected to the same penalty—the crown was settled on the King's issue by Jane, or any subsequent wife—and in case he should die without children, he was em-

powered to dispose of the crown by his will or letters-patent.

This exorbitant power was accompanied with the most flattering addresses from the two houses. They compared him to Solomon for justice and prudence—to Samson for strength and fortitude—to Absalom for beauty and comeliness. Henry replied with affected humility, that he disavowed these praises, since, if he were really possessed of such endowments, they were the gift of Almighty God only. He found, indeed, that this parliament was no less submissive in deeds, than complaisant in their expressions; and that they would go the same lengths as any of the former in gratifying even his most lawless passions. Among other reasons for annulling the King's former marriage with Anne Boleyn, and granting such liberal supplies on the present occasion, they give this curious one:—"For that his Highness had chosen to wife, the excellent and virtuous Lady Jane, who, for her convenient years, excellent beauty, and *pureness of flesh and blood*, would be apt, God willing, to conceive issue by his Highness."

In this expectation they were not disappointed, for the Queen was, on the 12th of October, 1537, to the inexpressible joy of the King, who was always passionately fond of male issue, delivered of a son, who was baptized by the name of Edward. But his happiness was considerably damped by the death of his young and amiable Queen, who expired two days after the birth of the Prince. It has been repeatedly said, that owing to some obstruction, she underwent the Cæsarian operation, and that Henry, when informed that though it

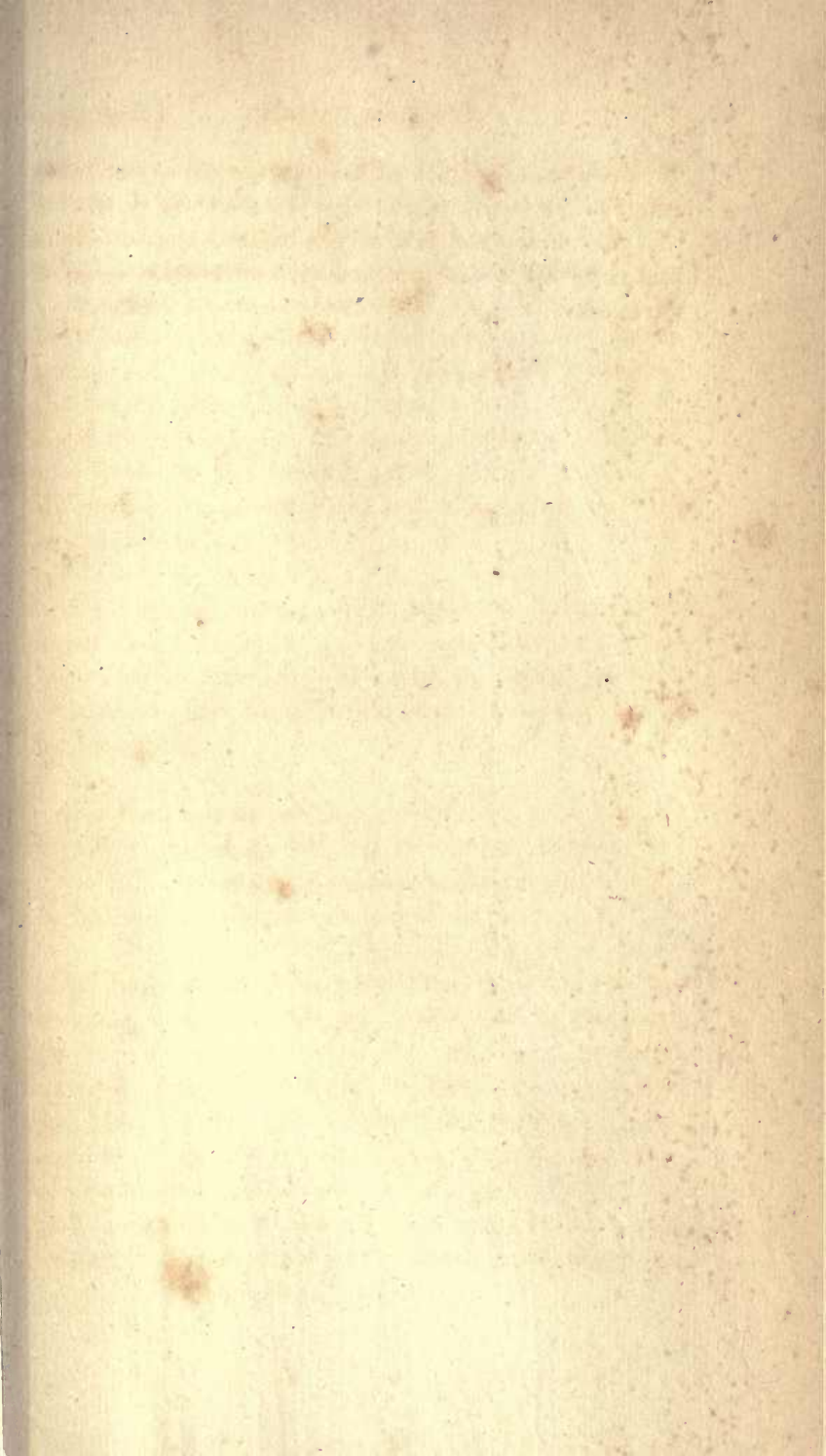
might save the infant, it would probably destroy the mother, assented to the experiment, with the brutal but characteristic remark, 'that he could easily find another wife, but was not so certain of having another son.' But there seems to be no foundation for this story. The Prince was born in the ordinary way, and the Queen was so well the day after, that the council issued dispatches, giving notice of her safe delivery, and of her being in good health. It is probable, therefore, that she was suddenly seized with some disorder peculiar to women in her condition, of which she died, and was buried at Windsor.

The birth of a son, which prevented disputes with regard to the succession, after the acts declaring the two Princesses illegitimate, had given the King so much satisfaction, that his affliction seemed to be drowned in his joy.

He, however, lamented her death, and she certainly appears to have been beloved by him, more than any other of his Queens ;—of this, she was every way worthy, by her submissive, prudent, and affectionate conduct.

Of the character of Jane, and the details of her private life, little is known. Her career of splendour was short, and prematurely closed ; and did not display those remarkable events which had distinguished the lives of her predecessors. Her influence was merely personal, and did not extend to political transactions. Even the rapid exaltation of every branch of her family to riches and dignities, was less owing to her own exertions, than to the pleasing remembrance which her virtues had impressed upon her husband, and sire.

She expired, happily perhaps for herself, after having added to the satisfaction of the King by the birth of a son, the undoubted heir of the throne, and before she had experienced the inconstancy, and cruel violence of his temper.





From a Print.

Engraved by George Cooke.

London: Published by Verner, Hood & Sharpe, Printers, 1868.

JOHN DE LA VALETTE.

THE Order of St. John of Jerusalem, instituted at the time of the Crusades, for the defence of the Christian religion against Mahometanism, has three times sustained the attacks of the Infidels in the principal place of its establishment. At each of these glorious epochs it was commanded by a grand master, by birth a Frenchman.

In Rhodes, Peter d'Aubusson had triumphed over the forces of Mahomet II. His successor, Villiers de l'Isle Adam, no less brave, but less fortunate, had been obliged to submit to the ascendancy of Soliman II.—and the island of Malta had, in consequence, become the asylum of the knights of the order of St. John. Approaching nearer to Europe, where Christianity flourished, and in the very neighbourhood of Sicily, that was capable of supplying them with succours of every kind, they had the advantage of directing their forces as to a central point, over all the coasts of the Mediterranean, and to brave the colossal power of their enemies.

John de la Valette-Parisot, elected grand master in the year 1557, gave a new activity to the daring achievements of the order against the ensigns of the crescent; and, in a few years, more than fifty Turkish vessels were carried into Malta.

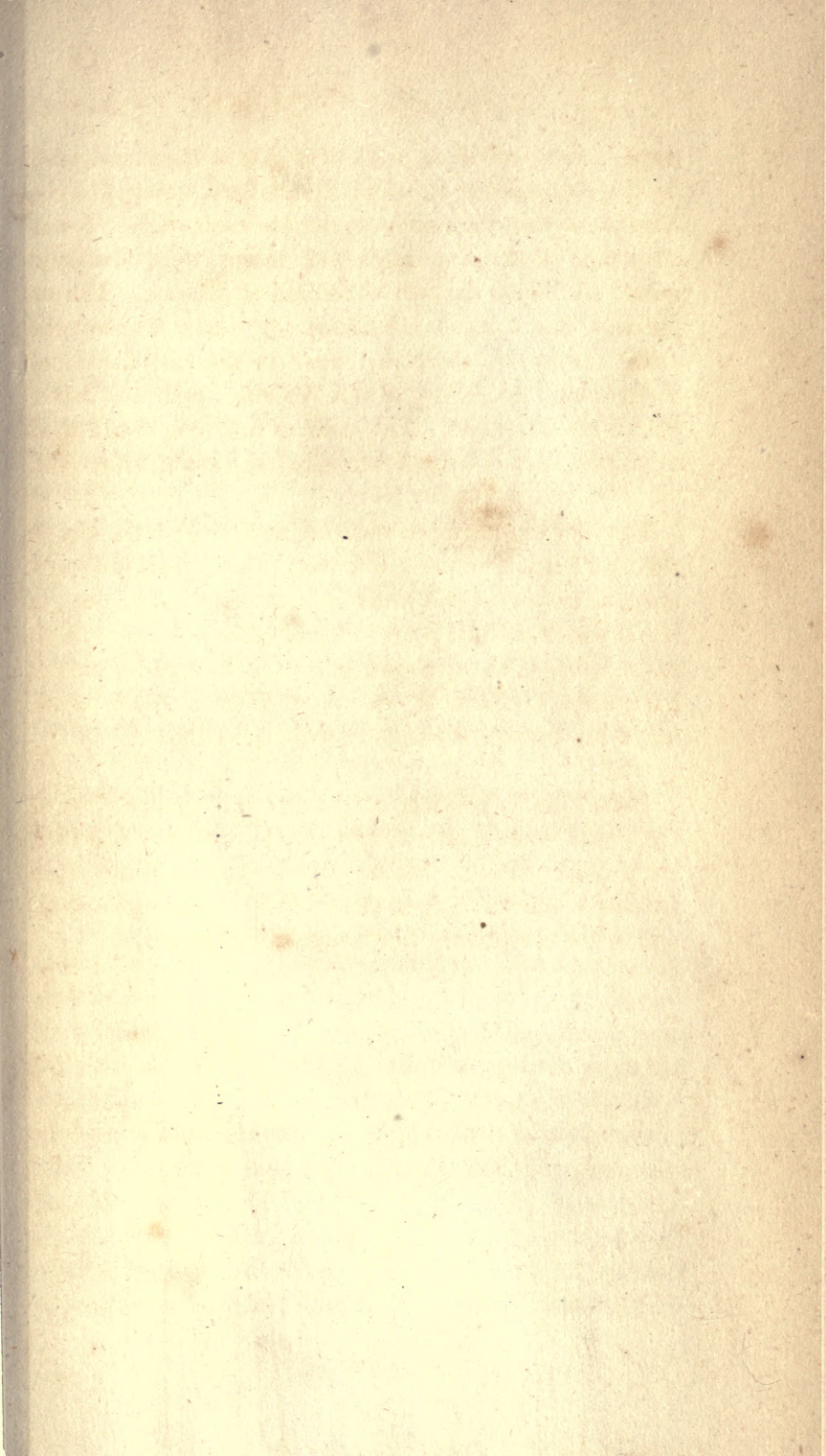
The conqueror of Rhodes, incensed at the numerous successes of the order, fitted out a considerable fleet in

JOHN DE LA VALETTE. [FRANCE.]

1555, which landed an army of 80,000 in the island, and, by their superiority in point of numbers, compelled the knights to shut themselves up within their walls. It was then that all those prodigies of valour were displayed which had formerly been exhibited at Rhodes. The attacks of the Turks, maintained for nearly four months with incredible slaughter, were in the end unable to resist the intrepidity of La Valette, and his brave countrymen in arms. The army of Soliman, diminished to 20,000, was at length compelled to a shameful retreat.

The city having been reduced to ashes by the fire of the assailants, a new one was built, which, from gratitude and admiration of his bravery, was called *La Valette*, a name which it still bears. Its founder was resolved to make it one of the strongest places in Europe: a part of his project he lived to see realized, when death terminated his honourable career, in the year 1568.

Pope Pius V. sensible of the courage and the piety of the grand master, offered him the Roman purple, which La Valette refused. He imagined, without doubt, that he could add nothing to the glory of a sovereign prince, and of the conqueror of the redoubted Soliman.





Painted by Rigand.

Engraved by George Cooke.

London; Published by Verner, Hood & Sharpe, Poultry. 1808.

VAUBAN.

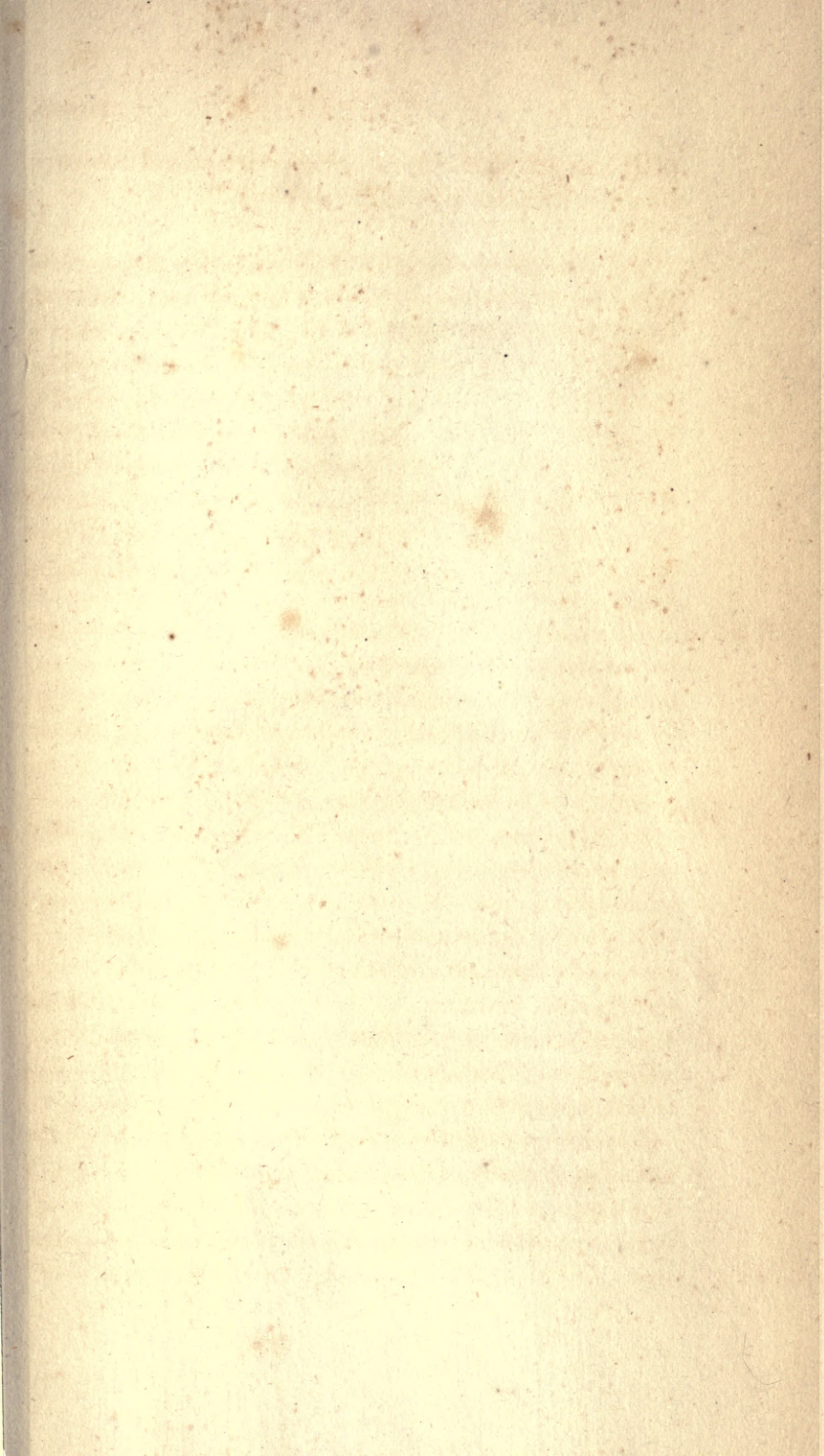
THE Marechal de Vauban, born in 1633, and who died in 1707, was, perhaps, the greatest engineer that ever existed. Upon the new principles of fortification which he instituted, he repaired no less than three hundred places, and built himself thirty-three. He conducted in person fifty-three sieges, and was present at one hundred and forty battles. He left twelve MS. volumes filled with the most useful projects which he could devise for the welfare of the state, not one of which has yet been put in execution. He belonged to the Academy of Sciences, and conferred upon her the greatest honour, by rendering mathematics subservient to the good of his country.

To this rapid sketch of Voltaire, we shall add a short account of the life and services of one of those illustrious men who dignified the splendid æra of Louis XIV.

Sebastian Le-Prêtre de Vauban, of a noble but decayed family, received no other portion from his father but an excellent education and a musket. At the age of seventeen he entered the service. From the very first inspection of a fortified place he became an engineer, from the strong desire he immediately felt to become distinguished in that career. He commenced the study of mathematics with uncommon ardour; and, in the following year, rendered himself conspicuous at the siege of St. Menehould. At the peace of the Pyrenees, in 1660, Vauban was already considered as the most skilful officer in the conduct of a siege. He could, with equal ability, attack or de-

peared as a Roman citizen, which our age had borrowed from the happiest days of the republic."

To prove the justice of the last remark in the splendid eulogium, the following fact will be sufficient. In 1706, while the seige of Turin was pending, Vauban, then a marechal of France, offered to serve as engineer, under the Duke de la Feuillade, who had, in derision, rejected his advice. The king represented to him, that his dignity as a marechal would not admit of such a proceeding.—“Sire,” said Vauban, “my dignity will be best consulted in serving the state. I shall leave my marechal’s staff behind me, and may perhaps assist in taking possession of Turin.”





Painted by M.N.

Engraved by George Cooke.

London, Published by Vernor, Hood & Sharpe, Poultry. 1838.

AMERICUS VESPUTIUS.

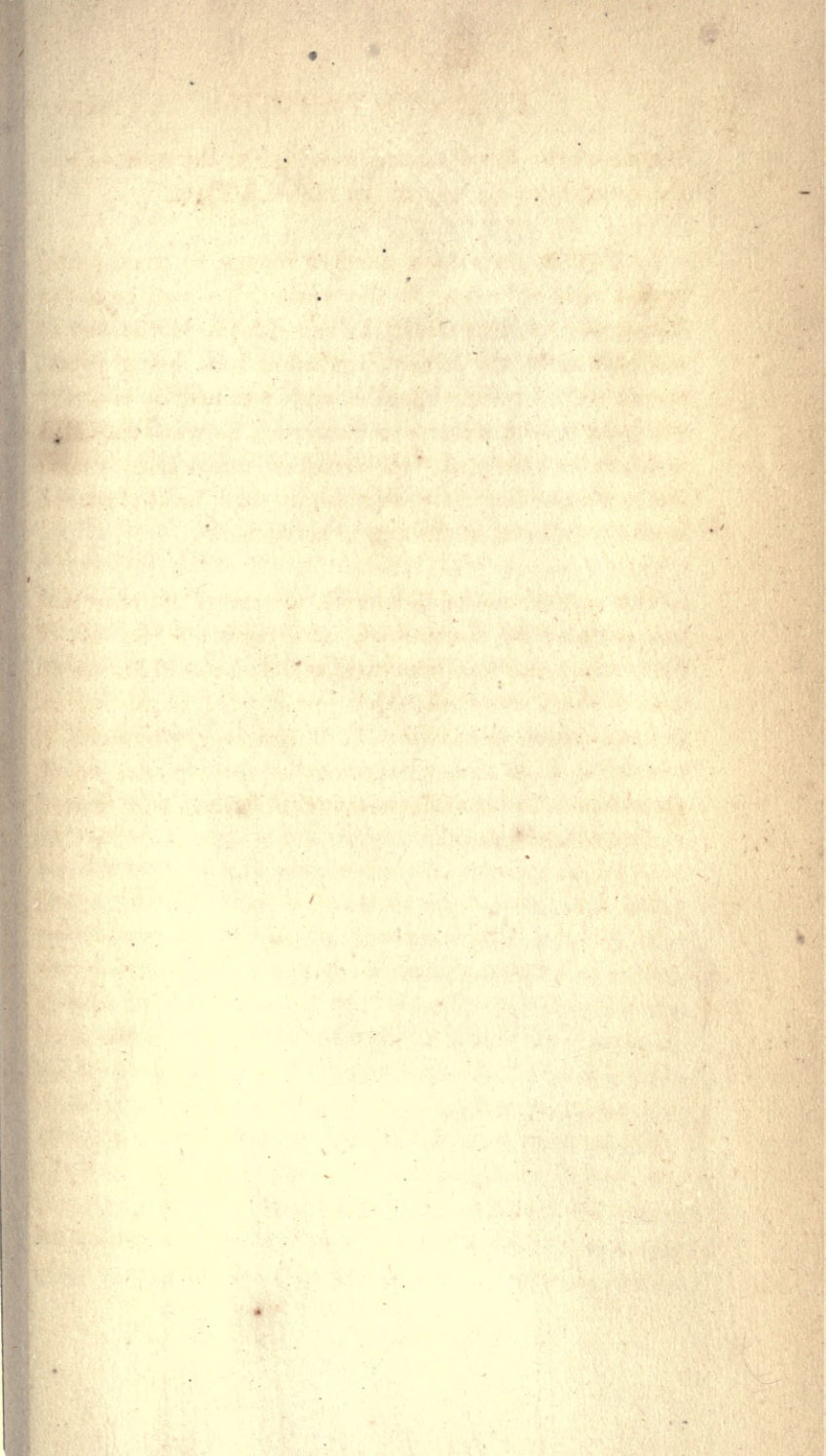
AMERICUS VESPUTIUS was descended from an ancient family of Florence. He was born in the year 1451; and his mind had scarcely developed itself, when he displayed a decided inclination for physics and the mathematics. To these studies he devoted himself without reserve. Animated by a spirit of discovery; desirous of following the steps of Columbus, he procured from Ferdinand, King of Spain, four vessels, with which he set sail from Cadiz, in 1497. From the shores of Paria, he penetrated into the Gulph of Mexico; and, too honourable to dispute with Columbus the glory of having discovered the West Indies, he pretended that he was the first, at least, who had discovered the Continent.

Ferdinand granted Vesputius two other vessels upon his second voyage, which he made towards the Antilles. He pursued the course to Guiana; and brought from thence, in the year 1500, some diamonds, and other valuable gems, which he presented to the King, who afterwards treated him with much ingratitude. Mortified at such conduct, he went to Portugal; and knowing, for some years past, that Emmanuel was anxious of extending his dominion, he flattered himself of obtaining his protection. In this respect he was not disappointed. The Lusitanian monarch received him with much complacency, and granted him what he desired. Vesputius, in the month of May, 1501, had run along the whole African coast, and anchored in the straits of Angola. From thence he directed his course towards America;

discovered the Brazils; and, touching at the coast of the Patagons, bent his way to the river La Plata.

In 1509 he undertook another voyage to these parts, with a view of finding, to the westward, a passage to the Moluccas; to effect which, he sailed towards the bay of All Saints, to the river Curabado; but, being provisioned only for eight months, and detained by contrary winds for a long time upon that coast, he was compelled to return to Portugal. He remained there some years; but having embarked upon a new voyage, he died abroad in the year 1514, at the age of sixty-three.

The ingratitude of Frederick towards Columbus was not imitated by Emmanuel, who regretted the loss of Vesputius; and was desirous that the planks of his vessel, named the Victory, should be suspended in the metropolitan church at Lisbon. It is, however, very extraordinary, that so vast a continent as the western world, should be called after the name of this adventurer, instead of that of Columbus.





Painted by Himself.

Engraved by George Cooke.

London: Published by Vernon Harcourt & Sharpe, Poulton: 1808.

LIONARDO DA VINCI.

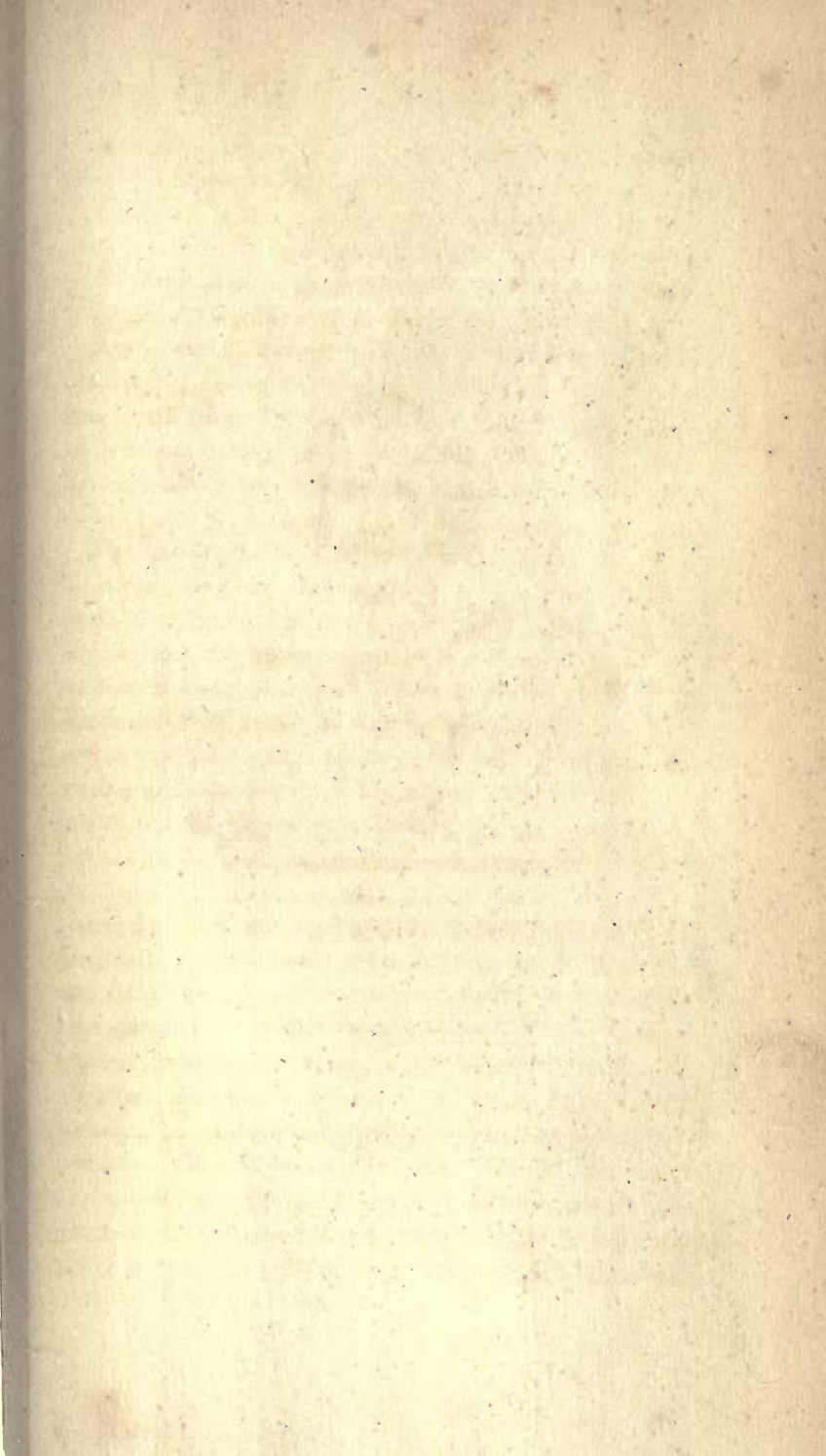
LIONARDO, called DA VINCI, from the place of his nativity, a small burgh or castle of *Valdarno di Sotto*, was the natural son of one *Piezo*, a notary of the *Signoria*, at Florence. The time of his birth has been disputed; Durazzini, in his *Elogi de gl' illustri Toscani*, placing it in 1452, and Vasari and other biographers, in the year 1445. Being very early instructed in every branch of polite literature, and shewing a particular fondness for design, he was put under the tuition of Andrea Verocchio, at the period when Pietro Perugino, studied in the school of that master.

No artist before his time betrayed such comprehensive talents, or so discerning a judgment, to explore the depths of every art or science. He studied nature with curious and critical observation, and was peculiarly attentive to mark the passions of the human mind. To strengthen his ideas on that point, he sketched every countenance that appeared to have any singularity, and attended the processions of criminals carried to execution, that he might impress on his memory the various passions that he noticed among the crowd, and to trace, through the visage of the sufferers, those strong emotions of mind which became apparent in every feature, from the near approach of a sudden and violent death.

In the year 1494, while at Milan, under the patronage of the Duke Lodovico Sforza, he painted his incomparable picture of *The Last Supper*; of the merits of which

Rubens delivered the following opinion in a Latin manuscript, which, in part, has been translated by De Piles:—"Nothing," observes that artist, "escaped Lionardo that related to the expression of his subject; and, by the warmth of his imagination, as well as the solidity of his judgment, he raised divine things by human, and understood how to give men those different degrees that elevate them to the character of heroes. The best of the examples that Lionardo has left us is The Last Supper, in which he has represented the apostles in places suitable to them, but our Saviour is in the midst of all, in the most honourable, having no figure near enough to press or incommode him. In short, by his profound speculations, he arrived to such a degree of perfection, that it is impossible to speak as highly of him as he deserves, and much more impossible to imitate him." Mr. Cochin, however, an ingenious traveller, who saw this celebrated picture at Milan, in 1757, after describing the beauty of the design, the fine air of the heads, and the noble cast of the draperies, observes, that it possesses a very singular impropriety, which is, that the hand of St. John has six fingers.

The life of Lionardo may be divided into four periods. The first of which is, that of his youth when he lived at Florence.—The second, that which he spent at Milan in the service of Lodovico Sforza, where he stayed till 1499.—The third period dates from the return of Lionardo to Florence, after the fall of Francesco Sforza:—and the fourth period of that great man's life terminates likewise the career of his art. From Florence (having met, in young Bonarroti, with a rival), at the invitation of Francis the First, he passed into France, where he died in the arms of that monarch, in 1519.





Painted by Vandyck.

Engraved by George Cooke.

London: Publish'd by Verner Hood & Sharpe, Poultry, 1808.

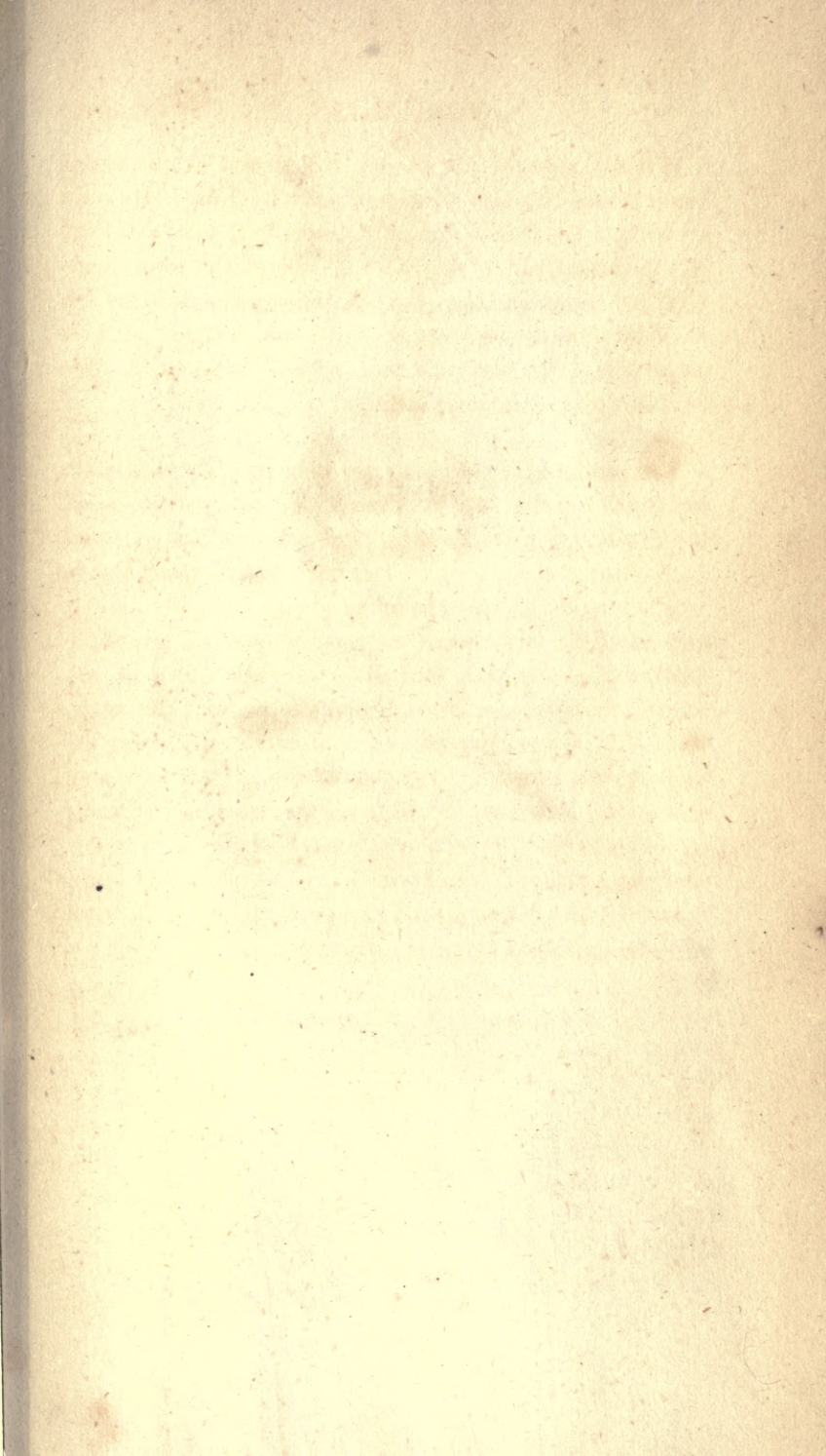
VOSTERMAN.

VOSTERMAN was born at Bommel, in the year 1643, and learned the rudiments of the art from his father, who was a portrait-painter; but it is to Herman Sachtleven, with whom he studied as a disciple, that he is indebted for that excellence to which he afterwards arrived.

Though the merit of this artist was confessedly great, his vanity was still greater; and, instead of pursuing his profession, by which he might have lived in honour and in affluence, he wasted his time and his fortune by assuming the appearance of a man of rank. During his residence in France, he hired a costly mansion, kept a number of domestics in rich liveries, frequented the houses and assemblies of the great, and dissipated his patrimony in many ostentatious follies. Reduced, at length, by his prodigality and indiscretion, he turned his attention to England, indulging great hopes of encouragement from the known liberality of the natives of that kingdom towards those who distinguish themselves in any art or science, and his reception answered his warmest expectations. He was soon introduced to Charles II. and employed by many of the principal nobility. The View of Windsor, in the royal collection, and for which he was but indifferently paid, is the most remarkable picture of his painting while he remained here. Accustomed to an expensive mode of living, his earnings were inadequate to answer his demands, and he was thrown into prison, from whence he was released by the benevolent zeal of some English artists.

Having regained his liberty, Vosterman accompanied Sir William Soames, who was sent by James II. on a mission to the Ottoman Court, intending, as he travelled in the suite of the ambassador, to sketch the most beautiful prospects in that part of the world; but, as Sir William died in the voyage, the noble scheme of Vosterman was by that accident entirely frustrated. He died in 1693, at the age of fifty.

The works of Vosterman are held in high estimation by connoisseurs. He surpassed, by many degrees, all the landscape painters of his time, in neatness of touch and delicacy of finishing. His taste was Flemish, but he worked up his pictures in an exquisite manner, and enriched them with small figures, possessing wonderful truth and exactness. In his views of the Rhine he constantly represents a large extent of country, diversified with hills, lawns, groves, and windings of the river; and artfully comprised the most extensive scenes in a small compass. His tone of colouring is extremely pleasing, and like nature; his touch, tender and full of spirit; and the boats and vessels on the river are not only drawn correctly, but are so placed and proportioned as to delude the eye agreeably by their perspective truth.





Painted by L.M. Vanloo.

Engraved by George Cooke.

London: Published by Vernor Hood, & Sharpe, Poultry, 1808.

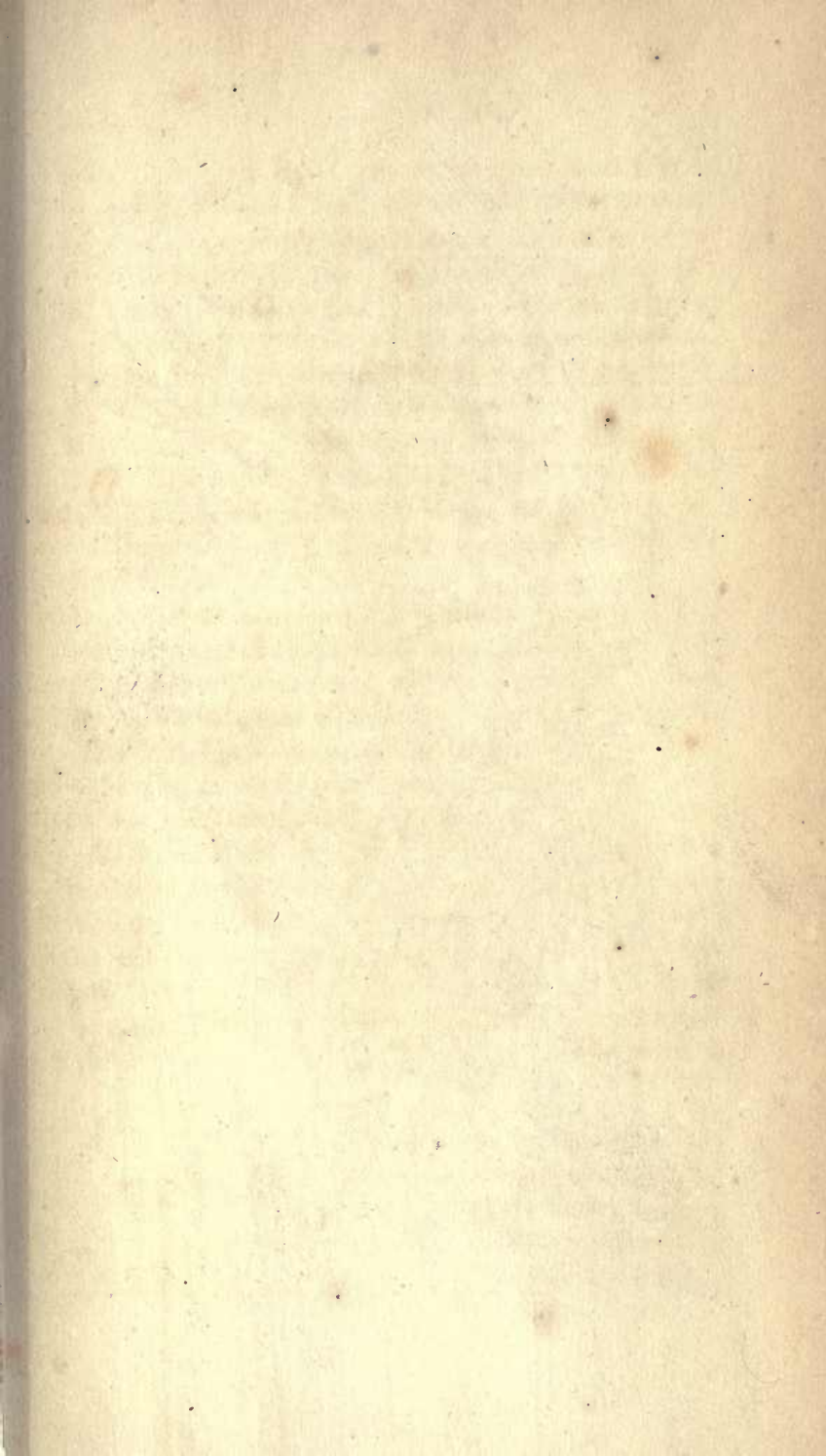
VERNET.

THE French School of Painting was verging towards its decline, when an artist, full of vigour and animation, seconded by originality of genius, contended against the vicious taste which then prevailed; enjoying, at the same time, a degree of reputation which posterity has fully confirmed. This was JOSEPH VERNET, one of the greatest painters of France.

He was born at Avignon, in the year 1714. His father taught him, very early, the first elements of painting. At the age of eighteen, Vernet set out for Rome, where his talents were, at first, but ill recompensed; but, as he increased in circumstances, he gratified his taste for travel. Endowed with a penetrating mind, he owed to the study of nature a large stock of ideas and innumerable pleasing recollections. In the end, the sight of a storm decided his choice in the particular style of painting to which he devoted himself. In a few years his landscapes, and, especially, his sea-pieces, made his name known throughout Europe. Having employed himself, in his early years, upon historical painting, he had the art of placing in his compositions, figures perfectly well designed, and grouped with considerable judgment, which almost always form the most interesting episodes. He has depicted, with infinite success, the motion of water, and the velocity of clouds; and if he be less delicate and correct than Claude Lorrain in his landscapes, he is infinitely more poetical and ani-

mated than that great master in his sea-pieces. After passing twenty years in Italy, and filling it with his chef d'œuvres, he was recalled into France, by an order of the court, in his thirty-eighth year. He was immediately received into the academy, and undertook, at the instance of government, that admirable collection of marine views of the ports of France, which, unfortunately, he was not able to complete. Few artists have left behind them a greater number of works. There is scarcely a cabinet in Europe that does not possess some of his pictures; and almost all the productions of this artist are held in the highest esteem.

The personal qualities of Vernet, and his social virtues, were superior to the influence of fortune, or of honours. Admitted into the presence of royalty, and courted by the great, he constantly preserved his affability, and was ever modest and unassuming. If he indulged in luxury, it was less through ostentation than to attract around him a body of intelligent men, whose society was his principal recreation. In short, Vernet passed through life deservedly happy; he was respected even by those who were envious of his talents; and it may be said, that he terminated his career without having perceived any sensible diminution of his powers. He died, after a short illness, in the year 1789, at the age of seventy-five.





THE DEATH OF CATO.

BOUCHER.

AFTER the battle of Pharsalia, Cato, who had supported Pompey against Cæsar, whose designs he considered dangerous to the Roman liberty, retired to Africa, thinking that Pompey had fled thither. He and his troops endured great hardships in their march across the deserts, and at last joined Scipio at Utica, with whom he had some difference about the mode of carrying on the war. Cato also gave offence to that general, by sparing those inhabitants of Utica who were attached to Cæsar. When that conqueror, whom he had so long opposed, came before the place, and all hopes of a successful resistance to his arms was vanished, Cato retired to his chamber, and, after reading Plato's dialogue on the Immortality of the Soul, fell upon his sword and expired, B. C. 45.

Such is the subject of the present picture.

The composition is well designed, and the characters of the personages ably delineated. The expression of Cato, depicts a man of the most determined inflexibility. He repels the attention of his physician with violence, but with a composed mind. The entreaties of his friends appear fruitless. Could any consideration attach

THE DEATH OF CATO.

him to life, he would have yielded to the prayers of his son ; but he had sworn to survive the liberties of Rome.

This picture exhibits the talents of M. Boucher in a very favourable light. He has since produced several works which have met with considerable applause.

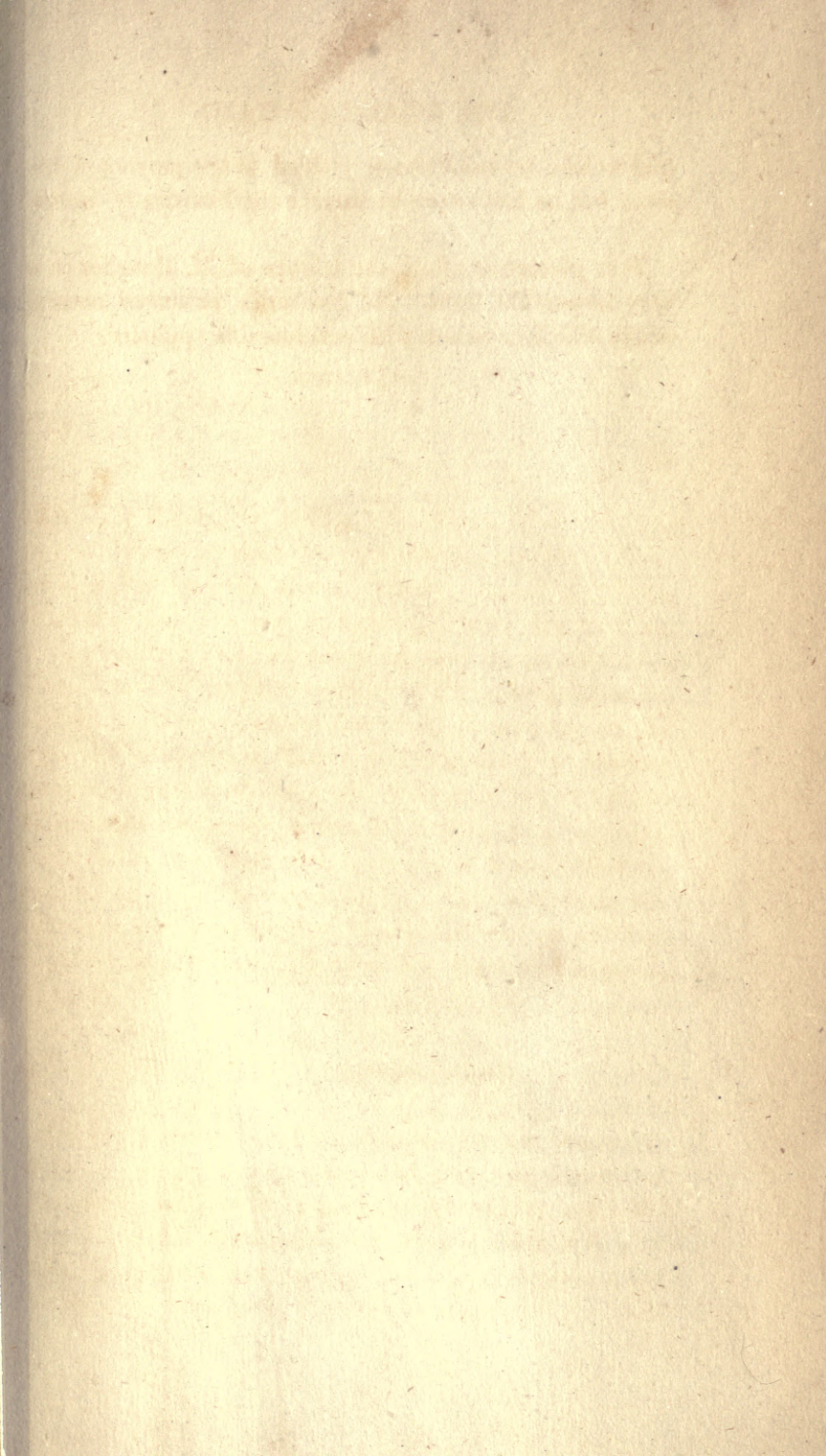
BOUCHER.

After the battle of Pharsalia, Cato, who had supported Pompey against Caesar, whose designs he considered dangerous to the Roman liberty, retired to Africa, thinking that Pompey had fled thither. He and his troops endured great hardships in their march across the deserts, and at last joined Scipio at Utica, with whom he had some difference about the mode of carrying on the war. Cato also gave offence to that general, by sparing those inhabitants of Utica who were attached to Caesar. When that conqueror, whom he had so long opposed, came before the place, and all hopes of a successful resistance to his arms was vanished, Cato retired to his chamber, and, after reading Plato's dialogue on the immortality of the Soul, fell upon his sword and expired.

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BELISARIUS.

DAVID.

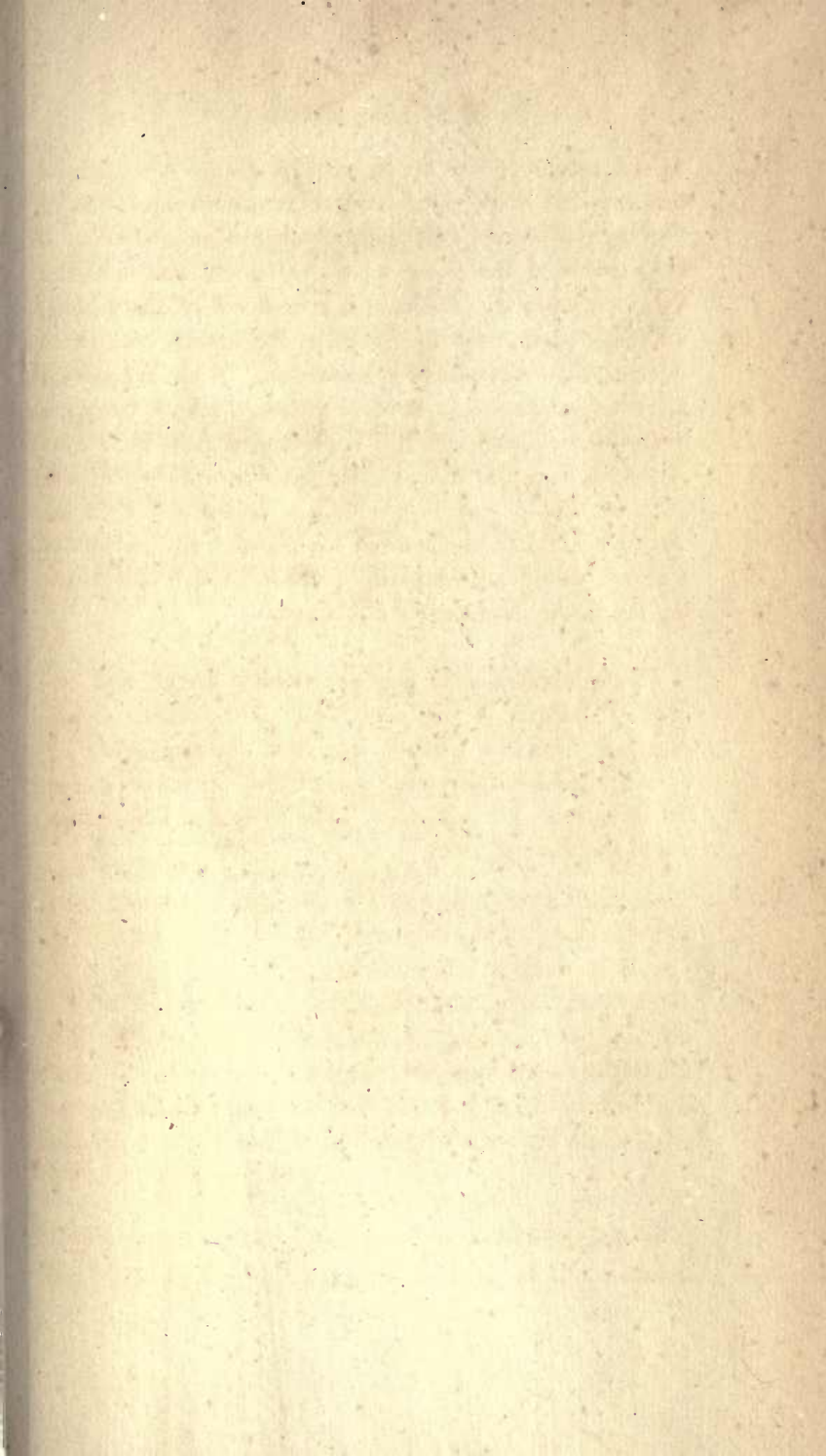
BELISARIUS, who had so frequently led to victory the troops of the Emperor Justinian—who concluded an honourable peace with Cabades—took Carthage—defeated the Vandals—returned conqueror to Constantinople, and numbered among his prisoners a rebellious prince, whom he caused to increase his triumph—this very Belisarius, who, after having successively steered his fleet to the coast of Sicily, taken possession of Catanea, Syracuse, Palermo, and Naples—opposed the successor of Theodates—refused the crown offered by the vanquished to the victor—fought Chosrões king of Persia, whom he put to flight—fled to the succour of Rome, besieged by Totila the Gothic king, and preserved the city from destruction: the saviour, in short, of the empire, whose name and achievements the people of Constantinople venerated and extolled:—This hero, worthy of a better fate, fell a victim to the jealousy of the great, or rather to the weakness of a mistrustful and cruel emperor. Reduced to the most deplorable condition, deprived of his sight, he presents, in the picture before us, where in that miserable state he is recognized by a Roman soldier who had served under his banners, a sad example of the inconstancy of fortune, and of the ingratitude of mankind.

Historians by no means agree as to the last epoch of the life of Belisarius; but after this manner it was offered

BELISARIUS.

to the pencil of the artist, and M. David has omitted nothing that could give tenderness to the scene. It is, however, to be remarked, that we are still in possession of the medals of Justinian, representing, on one side, the emperor receiving Belisarius, conqueror of the Goths, and on the reverse, the image of Belisarius, with these words, *Belisarius gloria Romanorum*. What a contrast do these exhibit to those circumstances which tradition has preserved, and which it is pretended that Belisarius displayed from the walls of his prison, to move the pity of those that passed—*Date obolum Belisario!* This inscription David has placed in his picture, the subject of which it would fully explain, could it, in so fine a painting, be in the least degree equivocal.

This celebrated work was executed at Rome, and exhibited at Paris in the year 1782. The etching is not sketched from the picture, but from the engraving by Morel, in which the author made some alterations under the direction of the painter. The figures of the picture are of the natural size.





THE SURRENDER OF CIMON.

DEVOSGE.

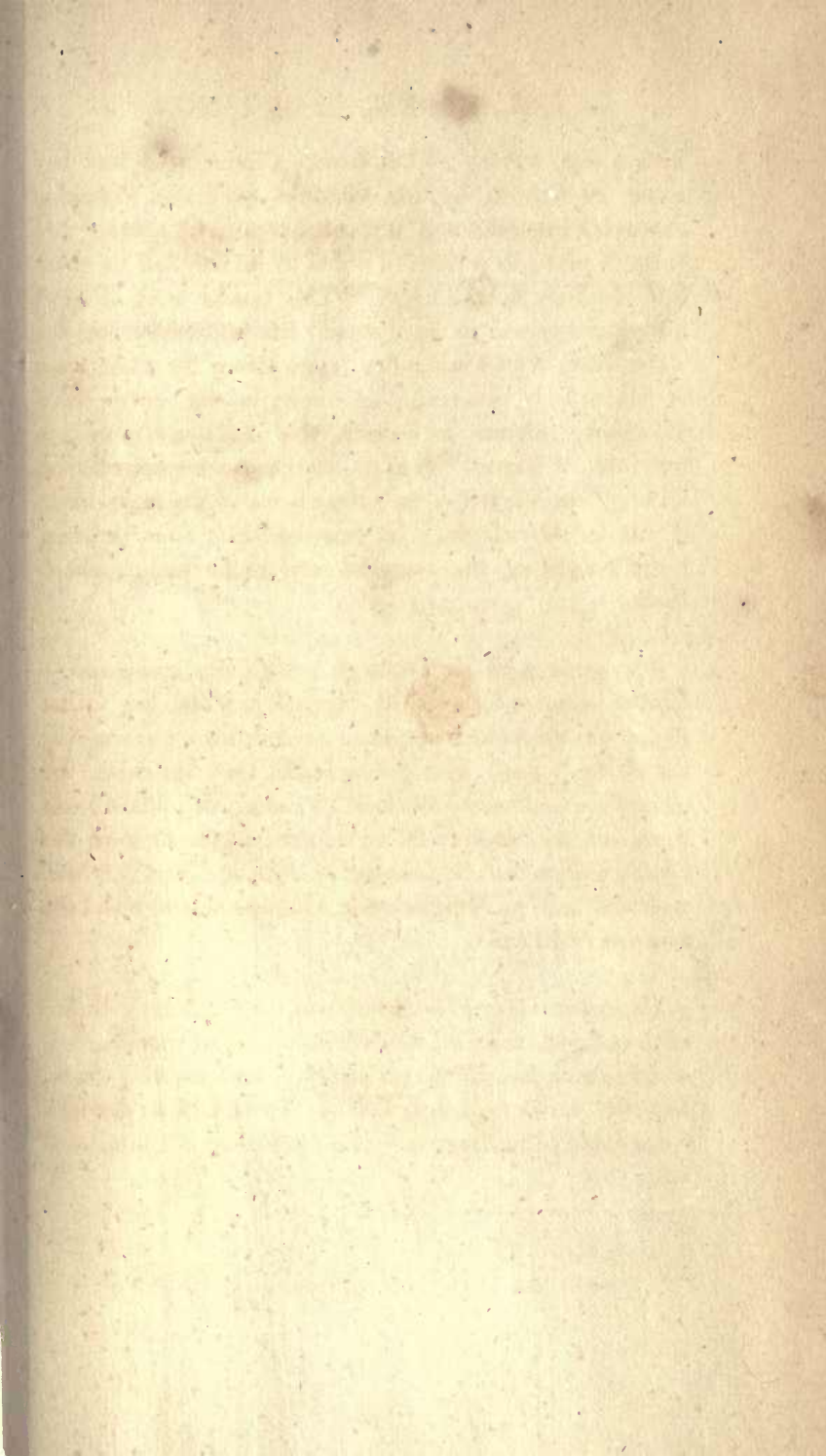
MILTIADES, after having preserved the liberty of Greece, at Marathon, where, under his command, 10,000 Greeks defeated the innumerable army of the Persians, was ordered to pursue the advantages of this victory, and to possess himself of the islands that had given assistance to the enemy. Many of them surrendered to his arms, and he was on the point of taking possession of the island of Paros, when, being falsely informed of the arrival of the Persian fleet, he thought it prudent to abandon the enterprize, and to return to Athens. In this expedition he had been wounded; and, upon his arrival, could not publicly appear. His traducers, availing themselves of this circumstance, accused him of having betrayed the common cause, and sold himself to the enemy. Notwithstanding the impossibility of furnishing any proof of the crime, the people, by an act of the most atrocious injustice, condemned him to the punishment reserved for the greatest criminals. The friends of Miltiades exerted all their influence to soften the rigour of the sentence, and caused it to be commuted for a fine of fifty talents, which the Athenian hero was wholly incapable of paying. As debtor to the state, he was thrown into prison, where he died, a little time after, of the effect of his wounds. By a law of the republic, the remains of any person dying insolvent were to be deprived interment; but Miltiades left behind

THE SURRENDER OF CIMON.

him a son, worthy of his fame. Cimon, who had become so famous by his victories over the Persians, requested permission of the magistrates, to resume his father's place in prison, in order to be enabled to commit his body to the earth. This tender trait of filial affection appears to have made no impression on the Athenians; for Cimon, after languishing for some time in fetters, only recovered his liberty by the marriage of his sister Elpheneia, to Callias, who paid the fifty talents due from Miltiades. It is likewise to be remarked, that Cimon, like his father, was the victim of the ingratitude of his fellow-citizens, who banished him from Athens, notwithstanding the essential services he had rendered them.

The picture of M. Devosge is skilfully composed.—Cimon presents himself in the prison where his father lay, at the moment when the two sureties are conveying the body hence. The jailor loads the son with the chains that environed his father's corse. Elpheneia leans upon her brother, and falls into tears at the sight of the fetters with which he is invested. In the back ground, a servant holds a laurel crown, which recalls to mind the glory of Miltiades.

This picture is no less admirable for the happy choice of the subject, than for its execution. The attitudes are simple, and the drawings dignified and correct. It is, however, to be regretted, that the general effect displays more energy than vigour. The figures are of the natural size.





MARIUS.

DROUAIS.

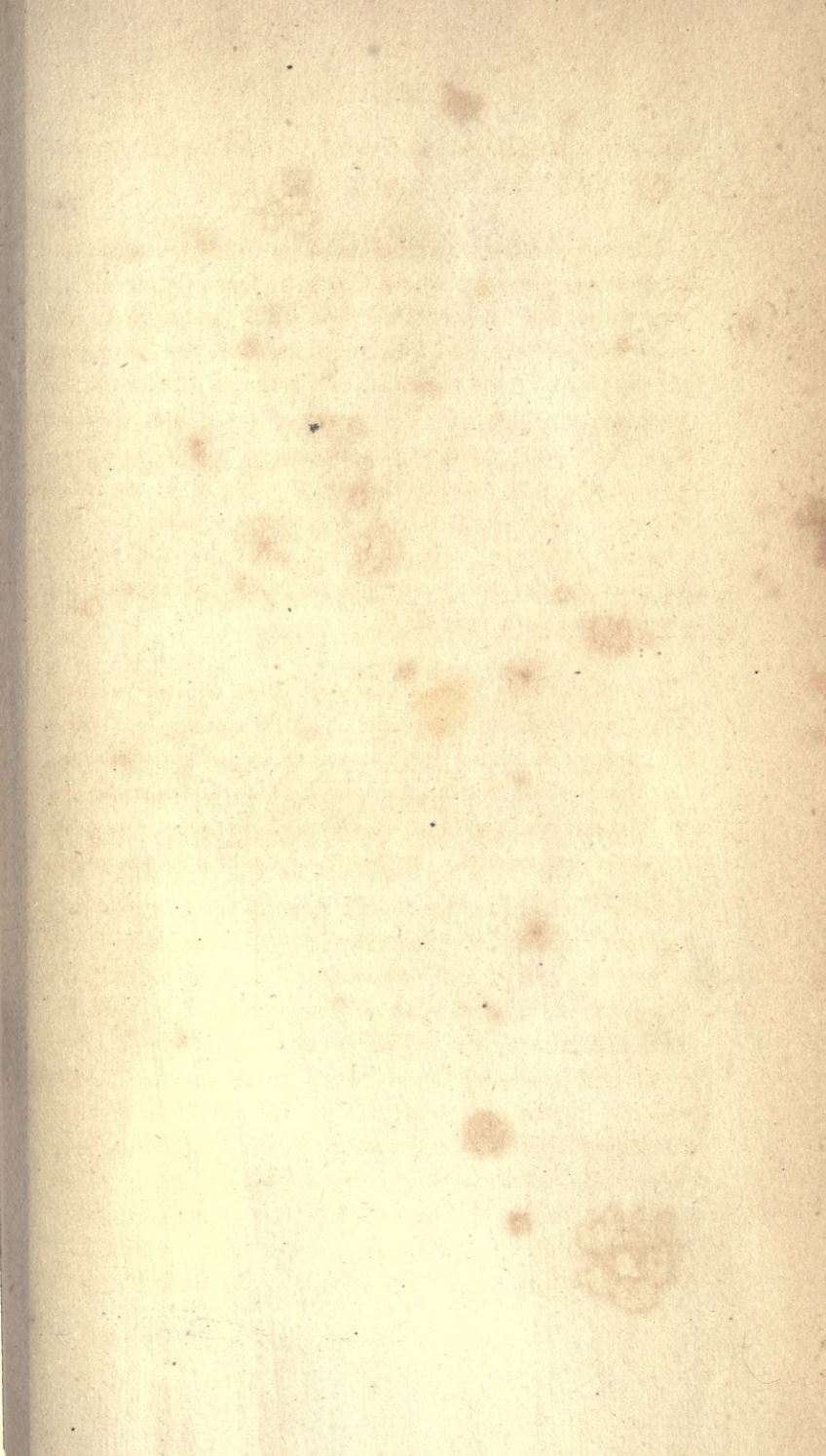
CAIUS MARIUS was born of an obscure family, in the territory of Arpinum. In his youth he followed agriculture; but the desire of rendering himself distinguished, made him embrace the profession of arms. It is asserted, that Scipio Africanus, under whom he at first served, discovered his talents, and predicted his future elevation. Marius advanced in regular gradation to the consulate. The defeat of Jugurtha, King of Numidia, was his first exploit. A little time after, an immense horde of northern warriors, known by the names of Ambrones and Teutones, overran Gaul, and threatened Italy. Seconded by his colleague, Catulus, Marius repulsed these barbarians on the plains of Provence. The following year, he destroyed an army of Cimbrians, that advanced to avenge the slaughter of the Teutones. The senate, perceiving the ascendancy that Marius assumed over the public mind, opposed to him Sylla, who was of the Equestrian order, and his most formidable adversary. Sylla, at the head of those troops, who, under his command, had conquered Mithridates, possessed himself of the city of Rome, and of the supreme power. Marius, compelled to yield to his superiority, concealed himself in the marshes of Minturnæ, in Campania. Being discovered in his retreat, and thrown into prison, his dignified demeanour so much imposed on a Cimbrian captive, sent to destroy him, that he ran away, exclaiming—"I

MARIUS.

can never put Marius to death." This event is the subject of the picture before us.

Having obtained permission to go into Africa, Marius landed near the spot where Carthage formerly stood. It was then that he sent this memorable message to the proconsul:—"Go, and tell Sulpicius, that you have seen Marius seated upon the ruins of Carthage." Cinna, his partizan, procured him the means of returning, with an army, to Rome; and, by the orders of a ferocious conqueror, the city was deluded by the blood of its inhabitants. Marius exercised, for the seventh time, the consular authority, when the intemperance into which he plunged, to overpower his remorse, led him to the tomb in the 86th year B. C.

The picture of Marius is one of those capital productions alone sufficient to place a painter upon a level with the greatest masters. The drawing is perfectly correct, and the head of Marius, for which Drouais consulted the antique medals, unites, to an elevated character, the most energetic expression. In point of execution the work is perfect.





THE DREAM OF ORESTES.

FLEURY.

ORESTES is one of the most celebrated personages of the heroic times. The events of his life have given birth to various traditions that often contradict each other. In some countries of Greece there existed one that represented this prince as a giant of the height of more than seven feet. All these fables have acquired considerable interest, from the misfortunes which Orestes experienced after the murder of his mother.

Orestes, secreted from the fury of the assassins of Agamemnon, swore to avenge his father's death; and, as soon as he conceived himself capable of accomplishing his design, he returned secretly to Mycenæ, where he killed his mother, Clytemnestra, and Ægisthus, in the temple of Apollo. From that moment the furies pursued him, and he attempted by various means, but in vain, to escape the torments which they caused him to endure. He at first presented himself before the Areopagites of Athens. The voices of the judges being equally divided, Minerva herself voted in his favour. Orestes did not, however, cease to become the prey of the furies. Træzene was a celebrated place for expiations—there he travelled, but no Træzenian would receive him in his house. The magistrates, at length, softened by his misfortunes, gave him, by a decree, absolution of his crime. They performed the ceremonies of expiation; and Pausanias pretends,

THE DREAM OF ORESTES.

that in his time the laurel was existing, which it is said rose from the place where the water of Hippocrene descended, which they made use of to purify Orestes. They likewise preserve, at Træzene, the bench upon which it is believed that the judges were seated to pronounce judgment. This expiation did not deliver Orestes from the rage of the furies; and, upon the faith of an oracle, he went to the Chersonesus to carry away the statue of Diana. It was then that he was upon the point of being sacrificed by his sister Iphigenia, who, having recognized him, aided him to deceive the king Thoas; and he facilitated, by various means, the removal of the famous statue. This expedition put an end to the sufferings of Orestes; for the furies, at the prayers of Minerva, ceased to torment him. It is related, that to shew his gratitude he gave to the three infernal divinities the name of the Eumenides, that is to say, *beneficent*—a name, which in reality has no relation with their ministry, unless by an indirect sense, the Greeks being unwilling to admit that the punishment of the guilty tends to the good of society.

M. Fleury has chosen, for the subject of his picture, the moment in which Orestes, while asleep, beholds in a dream the apparition of his mother, bearing in her bosom the dagger with which he inflicted the fatal wound. One of the furies raises the veil of Clytemnestra, another presents to Orestes the poisoned cup, and the third environs him with her serpents.

This picture, of which the figures are of the natural size, was exhibited in 1806. It is very ably painted, and with good effect.



HIPPOCRATES.

GIRODET.

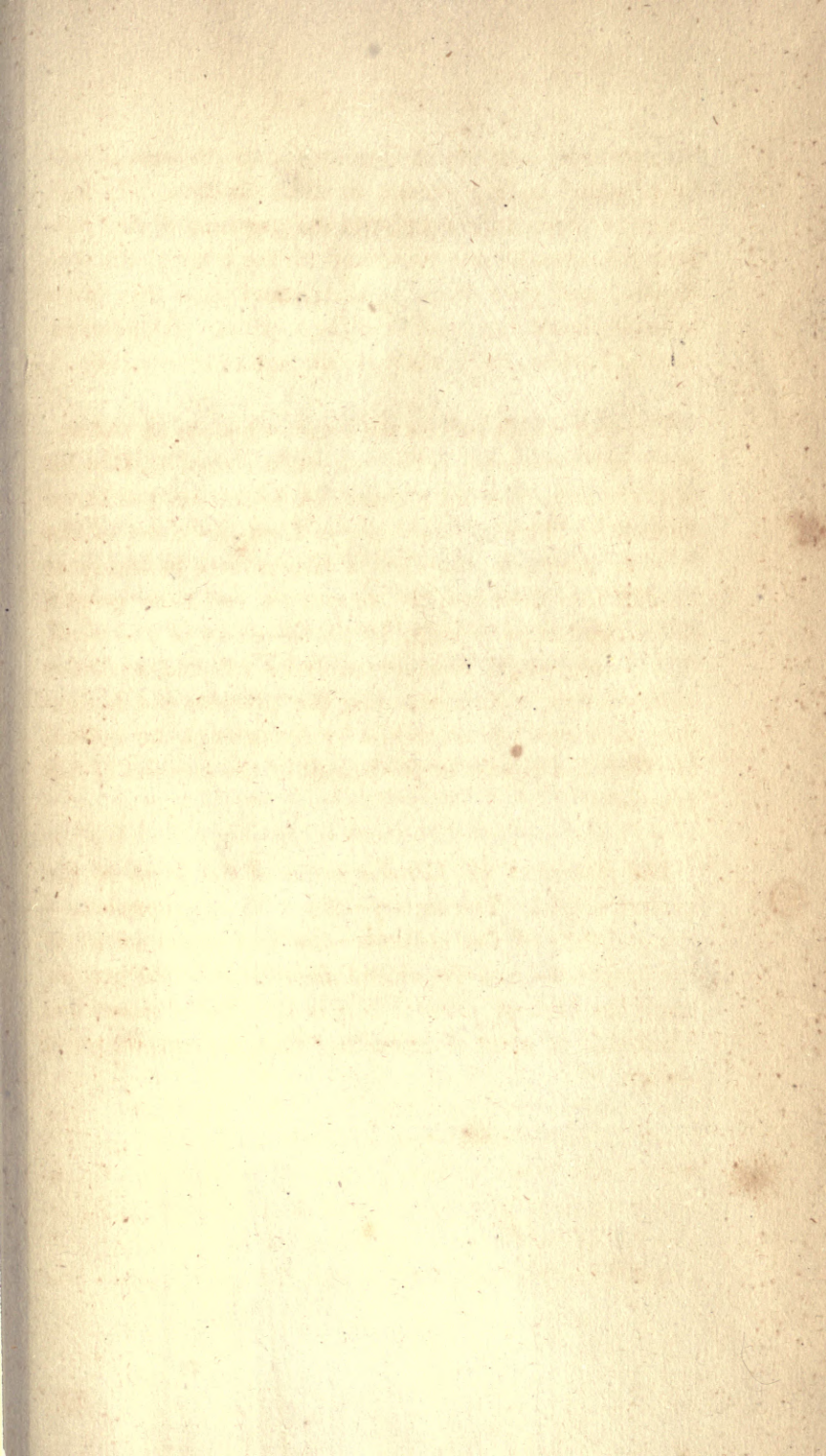
HIPPOCRATES was born about the year 460 B. C. in the island of Coos, which is indebted to him for its celebrity; and where, to this day, are venerated the ruins of a house which is conceived by the inhabitants to be that of this celebrated physician. His ancestors had practised physic with much success, and distinguished themselves no less by their virtues than their knowledge. Hippocrates, worthy of following such examples, conceived so high an idea of his profession, that he would not exercise it until he had made himself master of its theory, and had studied all the sciences that could in any manner instruct him in an art which ignorance had rendered frequently fatal. At that time surgery and pharmacy were not divided: but it appears, that the person who undertook to assist in these sciences combined, had been exposed to the sarcasms of the incredulous.—Of this Hippocrates very justly complained. If he committed some errors, which he candidly confesses in his works, he rendered such eminent services to humanity, that he should ever be held in public veneration. The Greeks, therefore, loaded him with honours almost divine. The Athenians, long afflicted with a pestilence, which seemed to defy all human skill, owed to him their deliverance, and gave him the most striking proof of their gratitude. He displayed, on all occasions, a temperate philosophy and consummate skill. The inhabitants of Abdera, judging

HIPPOCRATES.

the continual laughter of Democritus an evidence of his folly, called in Hippocrates to effect his cure. He had no sooner been introduced into the presence of this philosopher, than he was convinced of the error of the Abderites, and gave them to understand that they were infinitely more deranged than Democritus. Hippocrates died at Larissa, in Thessaly, at the age of ninety-nine.

The trait which reflects the greatest honour on the memory of Hippocrates, is that which furnished M. Girodet with the subject of his picture. A destructive pestilence devastating Persia, some envoys from the court of the Persian monarch supplicated Hippocrates to transport himself into their country, to put an end to so great a calamity; but perceiving, by the direction of the wind, that Greece would most probably be afflicted with the same scourge, notwithstanding the presents and distinctions that were offered to him by Artaxerxes, he refused to devote his talents to the benefit of the enemies of his country.

The picture of M. Girodet is one of the finest of the modern school. The variety—the truth of expressions—the propriety of the costume—the fine arrangement of the draperies—and the skilful disposition of the groups, merit the highest praise. Nor is this chef d'œuvre less admirable in point of colouring, than in correctness of design.





Painted by Guido Reni.

Engraved by W. G. Smith.

Dejanira & Nessus.

HERCULES AND DEJANIRA.

GUIDO.

THIS picture, painted by Guido, is one of the four, executed by this artist, to display the labours of Hercules. The Centaur Nessus, son of Ixion and Nua, is represented coming to offer his services to Hercules to transport across the river Evena, Dejanira, the daughter of Æneus, King of Etolia, of which Hercules avails himself, to bear away the Princess. Her lover penetrates the design of the ravisher, and lances at him a poisoned arrow from the opposite shore.

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Guido Red print.

Will. Doyle sculp.

De Witt

PROMETHEUS AND THE VULTURE.

GUIDO CAGNACCI.

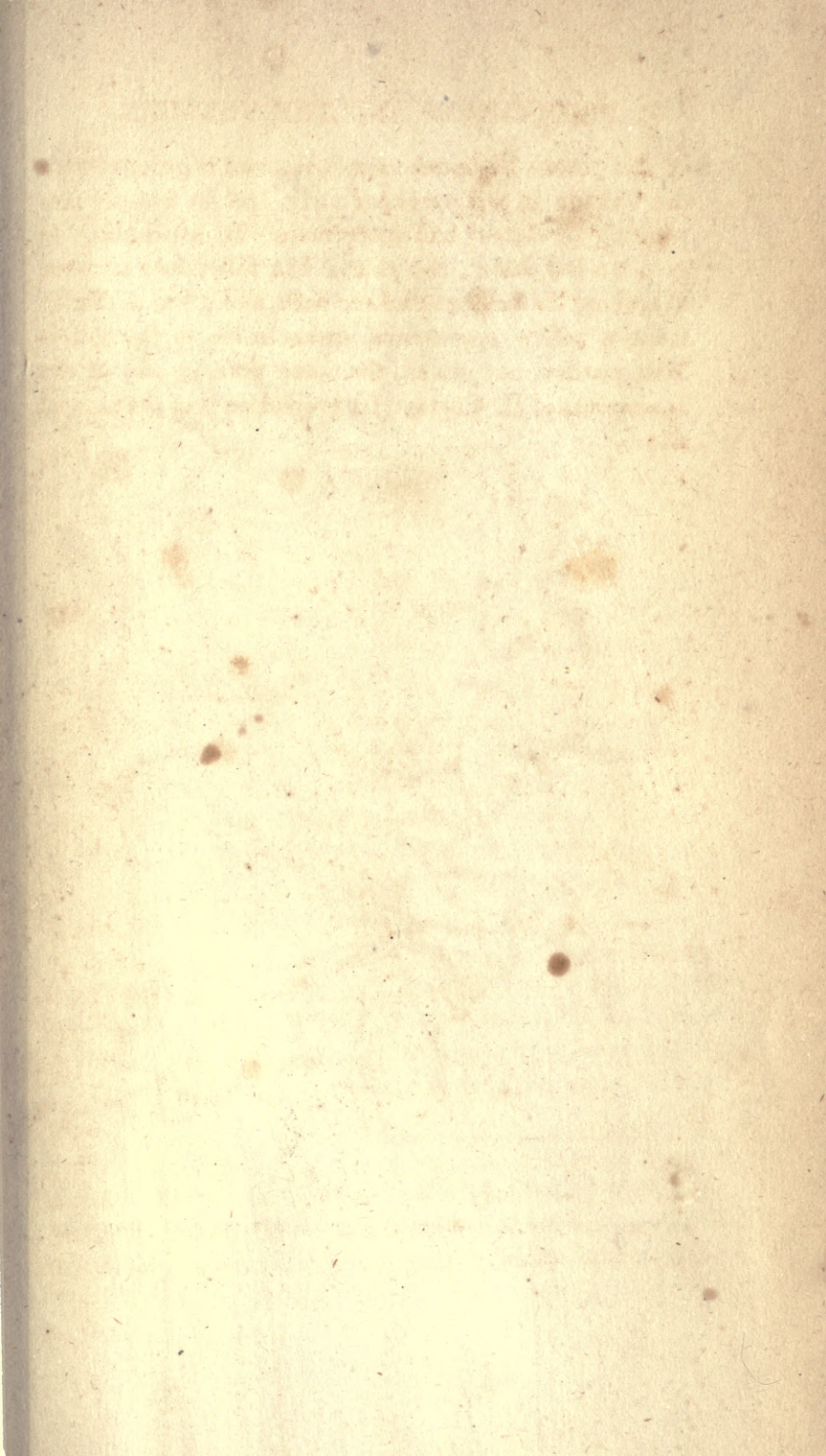
PROMETHEUS is one of the personages of whom mythology has related the most surprising adventures;—which have almost all in allegorical sense. His reputed father was Japetus, and his mother, Asia, Climene, or Themis. He formed a man of clay; and to animate his work, had the temerity to steal the celestial fire. Jupiter, irritated, sent him a wife by Vulcan, and endowed her with every perfection. This was the celebrated Pandora, whose box contained the evils that were to afflict the world. Prometheus surpassing in prudence his brother Epimetheus, escaped from the allurements of Pandora. Jupiter caused him to be chained by Mercury to a rock, and sent a Vulture, born of Typhon and Echidna, to feed eternally upon his bowels. This cruel punishment had at length an end. Some assert that it was in consequence of the services he had rendered Jupiter, by dissuading from a marriage with Thetis, whose son would have dethroned him. Others ascribe the deliverance of Prometheus to Hercules, placing it among his exploits. Many monuments are extant, upon which this hero is observed lancing his arrows at the Vulture.

The punishment of Prometheus is a subject upon which an artist may exhibit his talents, as a profound designer and ingenious colourist: it is not surprising, therefore, that it has been frequently treated. The figure

PROMETHEUS AND THE VULTURE.

of this picture has much expression, and is grouped with the Vulture in a picturesque style, but its features are wanting in dignity and correctness. In attempting to give it a full colour, the painter has fallen into an error of making his back ground too dark, and given the fleshy tones a yellow appearance, disagreeable to the eye.— This picture was placed, for some time, in one of the apartments of St. Cloud. Its proportion is of the natural size.

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THE FLIGHT OF HELEN.

GUIDO.

THIS picture has all the appearance of a scenic representation, although it is not easy to recognize, in the figure of Paris, the Phrygian, destined to decide upon the charms of the rival goddesses, and the great favourite of Venus. Helen recalls much less to our remembrance that celebrated beauty, who caused so many calamities, and, in the end, the ruin of Troy.

It is very rarely that beings, purely allegorical, accord with historical personages; for which reason, Love, who seems, on the fore-ground of the picture, to felicitate himself on his triumph, produces a degree of confusion inimical to good taste. With still less propriety are the negro and the dog introduced.

Although this composition be defective in many respects, it possesses, in its details, considerable beauties. The talent of Guido is visible, in a particular manner, in the figure of the attendant of Helen, the tournure of whose head is truly charming.

A silvery tone of colouring, though somewhat weak, and great harmony of effect, constitute the principal merit of this production; which, in point of character and design, has nothing striking. The back-ground is

THE FLIGHT OF HELEN.

highly attractive, and painted with great delicacy of colouring.

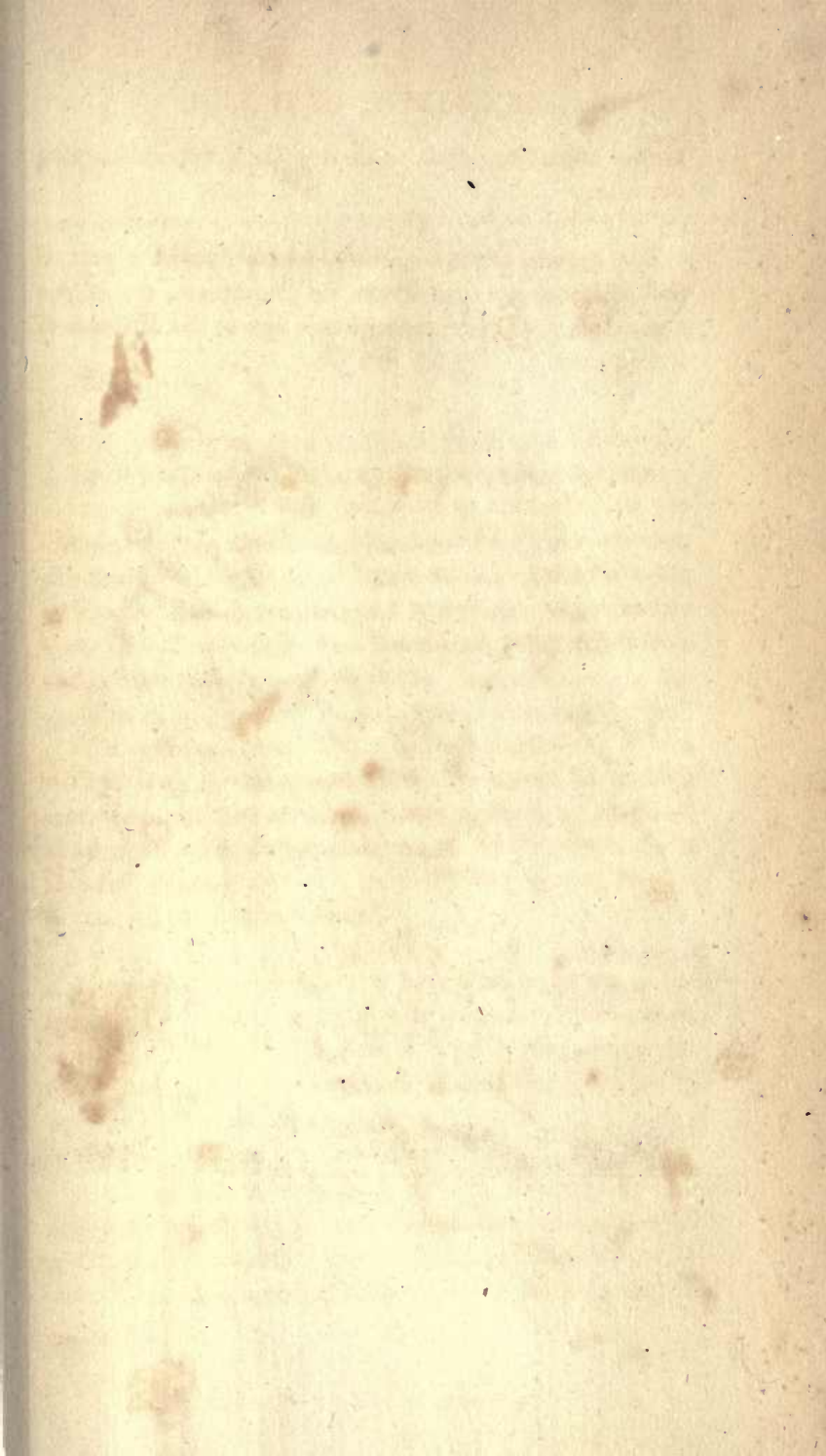
The figures of this picture, which formed a part of the collection of the Duke de Penthièvre, are of the natural size. This composition is now in the Museum of the Louvre.

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It is very rarely that beings, purely allegorical, accord with historical personages; for which reason, Love, who seems, on the fore-ground of the picture, to facilitate himself on his triumph, produces a degree of confusion inimical to good taste. With still less propriety are the negro and the dog introduced.

Although this composition be defective in many respects, it possesses, in its details, considerable beauties. The talent of Guido is visible, in a particular manner, in the figure of the attendant of Helen, the tourment of whose head is truly charming.

A silvery tone of colouring, though somewhat weak, and great harmony of effect, constitute the principal merit of this production; which, in point of character and design, has nothing striking. The back-ground is





London pine?

Will. Dore sculp.

Paul & Virginia.

THE BATH OF VIRGINIA.

LONDON.

THE subject of this composition is taken from the novel of Paul and Virginia, by Bernardin de Saint Pierre.

The artist has chosen that passage of the author where, speaking of the mother of Virginia and of that of Paul, he says, "their mutual friendship daily increased at the sight of their children, the fruit of an attachment equally unfortunate. They took delight in plunging them in the same bath, and putting them to rest in the same cradle."

This picture, the figures of which are of the natural size, was exhibited at the Louvre in the year nine, and obtained a prize of the second class.

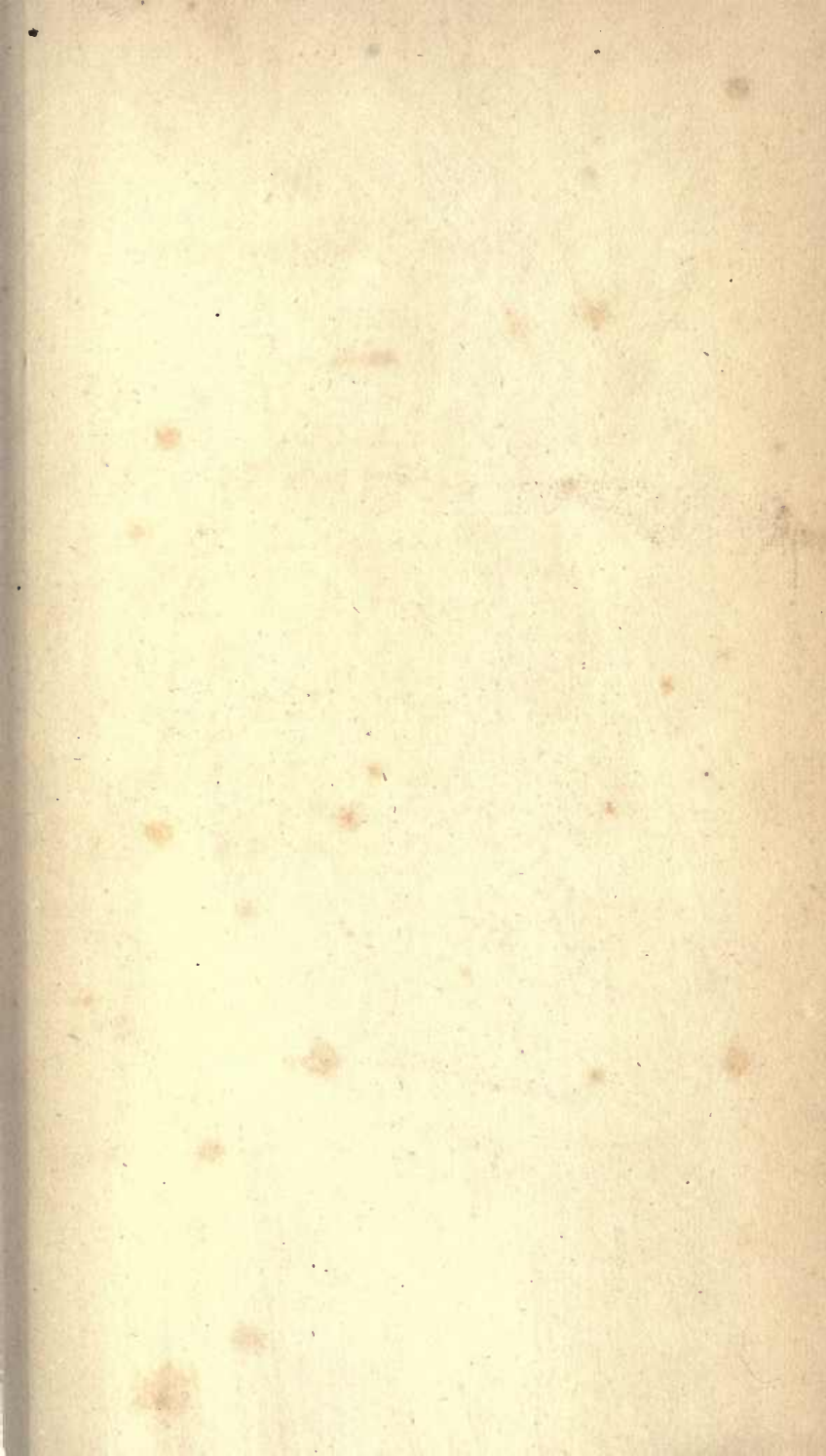
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Monsieu pitié!

Sanlo scelp!

The Lion of Florence

THE LION OF FLORENCE.

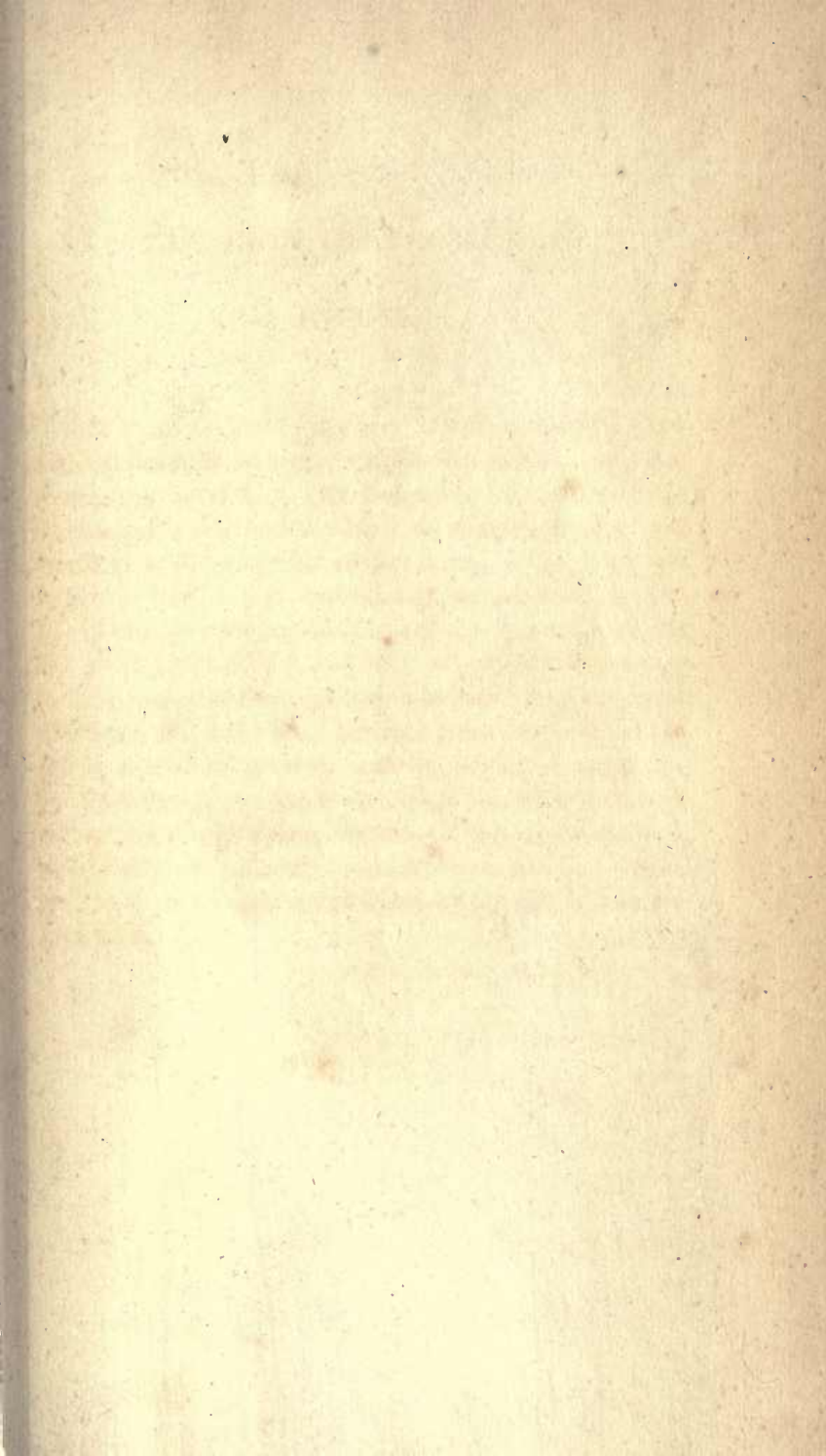
MONSIAU.

TOWARDS the end of the seventeenth century, a Lion escaped from the *menagerie* of the Grand Duke, and ran through the streets of Florence, spreading every where the utmost terror and dismay. A woman, flying from his fury, with her infant in her arms, dropt it in her fright,—when it was immediately seized upon by the Lion. Frantic at the disaster, she threw herself on her knees before the animal, and implored, with all the energy and expression of a mother in despair, the life of her child. The Lion stopped—fixed his eyes upon her—placed the infant upon the ground, without having done it the smallest injury, and departed. Such is the pathetic trait chosen, by M. Monsiau, for the subject of his picture, which attracted, during its exhibition, peculiar notice, no less from the talent exhibited by the artist, than the interest it conveys.

THE LION OF FLORENCE.

MONTAIGU.

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ASPASIA IN THE COMPANY OF THE ATHENIANS.

MONSIAU.

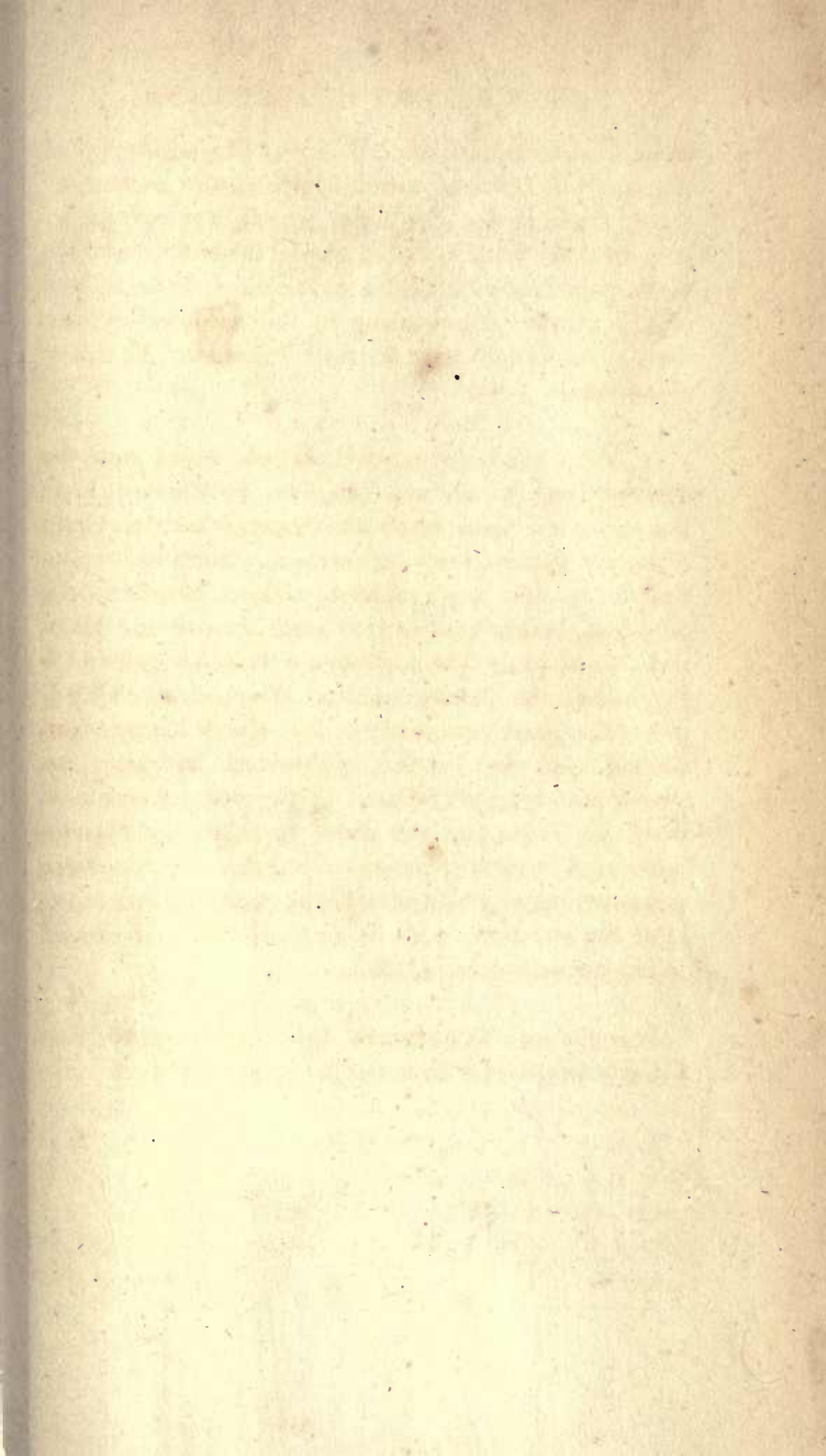
Two courtezans have rendered the name of Aspasia illustrious in Greece.—One was the mistress of the younger Cyrus, who became, after the defeat of that prince, the favourite of Artaxerxes Mnemon. This personage, it is said, possessed her thirty-seven years, and then surrendered her to his son Darius, who was smitten with her charms. Such, however, was the ascendancy of her beauty, that Artaxerxes repented of the separation, and took her from his rival, in order to make her a priestess of the sun. We must be careful, however, not to confound this Aspasia, called originally Milto, with the celebrated Ionian, who seduced the Athenians, no less by the strength and purity of her mind, the extent of her acquirements, and the charms of her eloquence, than by her beauty and her grace. This Aspasia (the subject of the present picture) who was born at Miletium, is connected with the political history of Greece, in consequence of the influence she displayed over Pericles, who quitted his former wife to marry her. She induced this prince to undertake several wars contrary to the interest of the Athenians. But it does not appear that she excited their resentment; for upon the death of Pericles, she had sufficient authority to raise an obscure person, to whose fortunes she did not disdain to attach herself, to the first offices of the republic. The eulogiums

ASPASIA AND THE ATHENIANS.

of philosophers contributed to extend the reputation of Aspasia, which was advanced, in a particular manner, by the applause of Socrates. Her society was courted by persons of the first distinction; and it is not unreasonable to suppose that so skilful a politician as Pericles, was highly gratified at possessing, in this seducing woman, the means of captivating the most learned and illustrious characters in Athens.

M. Monsiau has represented Aspasia seated amid the greatest men of the age. Pericles is observed leaning upon her chair, while she disputes with a degree of energy that interests her auditors. Socrates is opposite to her, and turns round to address himself to Alcibiades; beside him, is the noted warrior and historian, Xenophon. The personage wreathed with laurel is Parrhasius, the famous painter. Sophocles and Euripides, the great ornaments of the Greek drama; and Phidris, the most perfect sculptor of antiquity, are among the characters, placed by the artist, in this composition. Plato, and the orator Isocrates, are likewise introduced, which presents an anachronism, in some sort pardonable, it being the object of the painter to exhibit Aspasia surrounded by all those who were pleased to pay homage to her charms.

This picture, the figures of which are about two feet high, is composed with much judgment and effect.





ŒDIPUS AT COLONOS.

PEYRON.

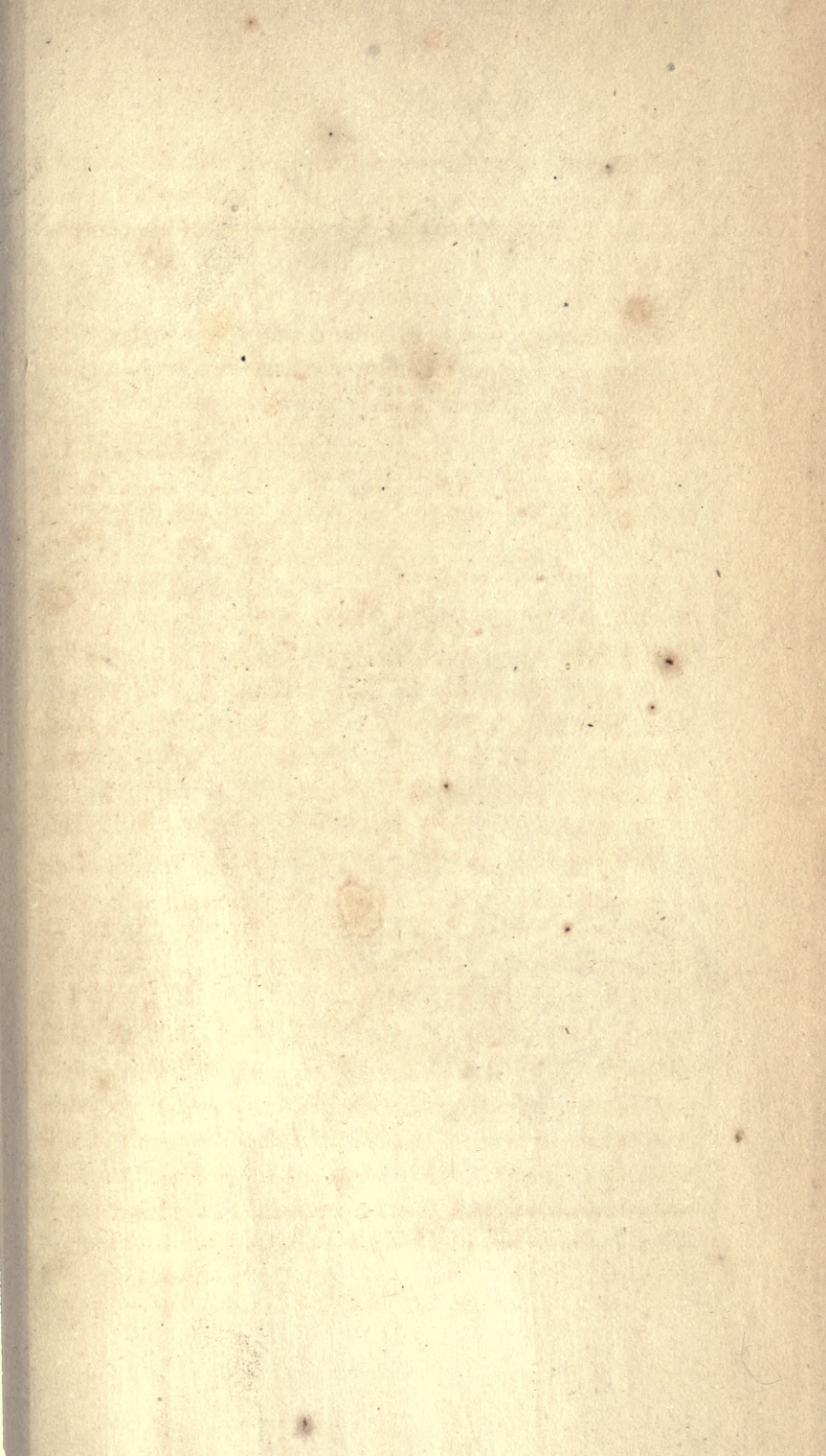
THE history of Œdipus is an inexhaustible source of interesting subjects for poets and for artists. The involuntary crimes of this unfortunate king of Thebes, the persecutions caused by his son, and the filial affection of his daughter Antigone, have conspired to render him the hero of an infinite number of tragic scenes. It is in Sophocles, Homer, and Pausanias, that we are furnished with particulars of the life of this wretched monarch. According to the latter, he was exposed on Mount Cithæron by his father Laïus, to whom the oracle had announced that he was to perish by the hand of his son, and that that son would marry his mother, Jocasta. Discovered on the banks of the Cithæron by a shepherd, who carried him to the court of Corinth, Œdipus there passed for the son of the king, who adopted him. But an oracle declaring that he would one day become a parricide, and guilty of incest, he departed from those whom he considered his parents, and in his travels meeting with Laïus, they quarrelled, and Laïus was killed. Some time after he went to Thebes, explained the enigma of the sphinx, and married Jocasta. A few days after this unhappy union, Jocasta recognising the features of her son in those of her husband, put herself to death, and Œdipus remained in possession of the throne of Thebes. Some time afterwards he married Euriganéa, by whom he had four children, and finished his miserable life in his own country.

ŒDIPUS AT COLONOS.

M. Peryon, who borrowed from Euripides the subject of his admirable picture of Alcestes, is indebted in a great measure to Sophocles for the ground work of his composition.

Œdipus compelled to fly from country to country with Antigone, arrived at Colonos, a village in the vicinity of Athens, and concealed himself in a wood consecrated to the Eumenides. Some Athenians surprised at seeing an old man and a young girl reposing themselves where no profane foot had ventured to tread, resolved to remove them by force. Theseus saves them from the fury of the people. Polinices who had driven his father from Thebes, being in his turn expelled by his brother Eteocles, was then at Athens. He throws himself at the feet of Œdipus, and solicits his pardon ; but the old king remains insensible to his remorse, and loads him with his curses. The prayers of Antigone are in vain exerted to appease his rage. The young female beside Polinices is his sister Ismena who appears to be inspired with those sentiments of filial affection for which Antigone is celebrated.

This composition, which was exhibited in 1806, is dignified, simple, and affecting. The attitudes of Œdipus and Polinices are well chosen, and the expression of the heads most happily delineated. The drawing and general harmony correspond with the felicity of the idea.





all comparable to many in his dry style which we have in England.

THE EDUCATION OF BACCHUS.

POUSSIN.

MYTHOLOGISTS have cited innumerable personages to whom the education of Bacchus was entrusted: according to some writers, the Fauns and Dryads superintended the early years of that divinity. This is the opinion adopted by Poussin.

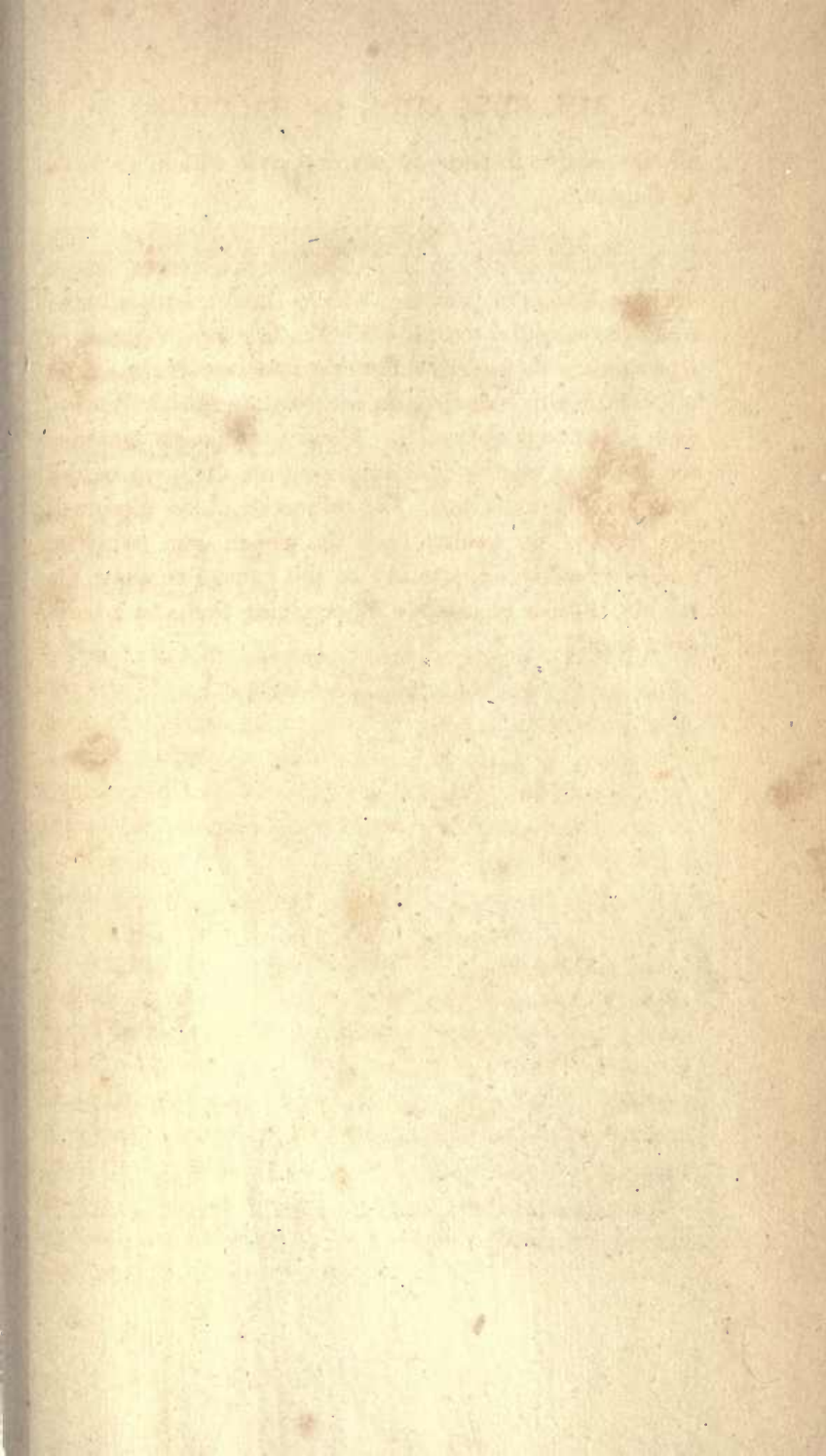
The infant Bacchus supported by a satyr, seizes with much avidity a cup into which another satyr presses the juice of a bunch of grapes. Adjoining this group is a nymph, partly covered holding a thyrsis. In the front a nymph and a child naked are observed sleeping; a third infant is playing with a goat; while two others, upon an elevation at some distance, are seen embracing each other.

This tasteful composition, of a pleasing simplicity, is in the first manner of Poussin, called by Sir Joshua Reynolds his dry manner—which characterises all his best performances. At this period Poussin attached himself less to the charms of colouring and *chiaro scuro*, than to expression and design. In the latter part of his life he changed from this dry manner to one much softer and richer, where there is a greater union between the figures and the ground, as in the Seven Sacraments; but neither these nor any of his other pictures in this manner, are at

THE EDUCATION OF BACCHUS.

all comparable to many in his dry style which we have in England.

Poussin in a letter to M. de Chambrai, observes, "there are nine things in painting, which, though impossible to teach are essential to that art. The first consideration of a painter should be disposition, then ornament, agreement of parts, beauty, taste, spirit, costume, attention to nature, and judgement above all. These nine points embrace many things worthy of description from the pens of the most intelligent writers. The subject should be dignified, yet receive no quality from the person who treats it; and to afford an opportunity to the painter to shew his talents, it must be capable of receiving the most admirable form."





ST. JOHN BAPTISING ON THE BANKS OF THE RIVER JORDAN.

POUSSIN.

IN the year 29, of Jesus Christ, St. John began to preach repentance on the border of the river Jordan, and baptized all who came thither. The picture represents him surrounded by numerous Neophytes, of every age and sex, who hastened from all parts to receive baptism.

The painter has given, to this fine composition, an air of gravity, and that mute solemnity suited to the subject. The attitudes are simple and natural—the figures grouped without affectation. A sentiment of candour and resignation seems to animate the new disciples of the precursor of the Messiah.

More attentive to the general effect of the picture, and the expression of its personages, than to the delicacy of its details, the latter have been even neglected:—they are however executed upon a grand scale, and the style of the landscape is exceedingly good.

This picture, painted upon canvas, is about two feet eleven inches high, by three feet eleven inches wide. It was painted by Poussin, for the Chevalier del Pozzo, who was then greatly distinguished at the court of Rome, not only by his influence with the Cardinal Barberino, but still more so by his literary acquirements, his love for the

ST. JOHN BAPTISING.

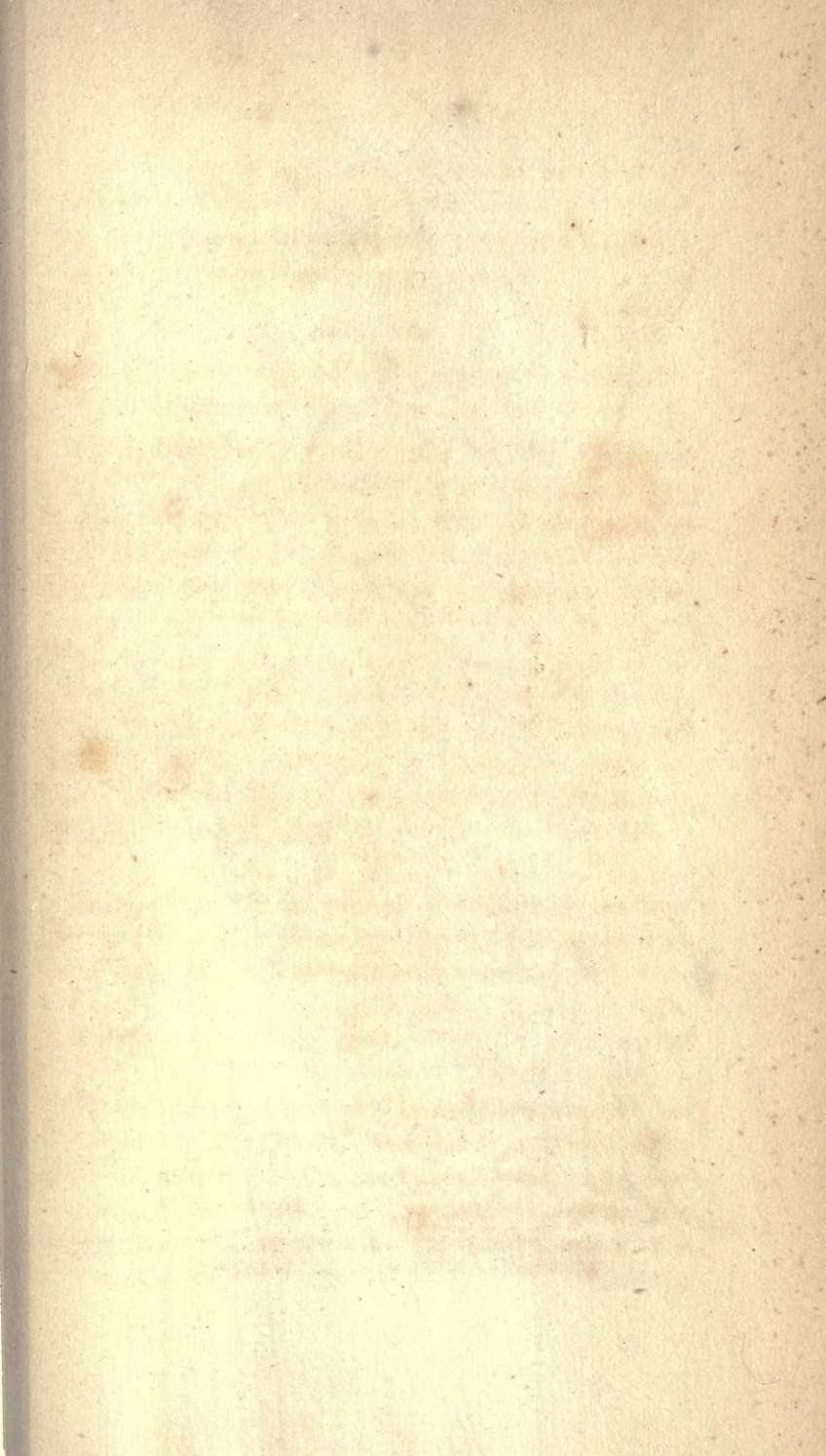
fine arts, and his zeal to promote the interests of men of talents. Poussin was one of those whom he most benefited. He employed all his means to bring him into notice, and to obtain for him engagements of the most important kind.

Ingratitude for these good offices, and in testimony of his affection for his protector, Poussin was always ready to undertake whatever would afford him pleasure; and to execute in preference to any other person the pictures he desired, upon which he bestowed particular care. This is remarkable in the pictures of the Seven Sacraments, treated with so much dignity and expression, that M. de Chantelou was solicitous of having a similar set.

Although the picture of St. John baptising in the Desert was painted for the Chevalier del Pozzo, it forms no part of the Seven Sacraments, done expressly by Poussin for that amateur. At his death it passed into the cabinet of M. Le Notre, and from thence into the collection of Louis the Sixteenth.

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Raphaei puer!

1611. G. B. 1611.

Madonna of Foligno

THE MADONNA OF FOLIGNO.

RAPHAEL.

THIS picture was painted at the instance of a secretary of Pope Julian II. named Sigismund *de Comitibus*, in order that he might fulfil his vow. Having escaped from imminent danger, he attributed his safety to the Virgin, and presented this picture to a church at Rome, known by the name of *Ara Cæli*.

Raphael had frequent recourse to this species of mystical composition, so often produced by the Italian painters; and without subjecting himself to the laws of chronology, has introduced in the same picture, several saints; honored, no doubt, by the giver, with peculiar veneration.

In the centre of a *Glory*, the Virgin, seated on some clouds, holds the infant Jesus in her arms, around which some little angels are perceptibly grouped.

In the lower part of the picture, the contributor, upon his knees, joins his hands, and directs his eyes towards the Virgin and the infant Jesus. Beside him, St. Jerom and St. Francis are united in prayer. St. John, partly clothed in the skin of a camel, appears to disclose to the spectator the Virgin and her son. In the midst of them, a little angel on foot, holds a tablet. The back ground represents a village, upon which falls a globe of

THE MADONNA OF FOLIGNO.

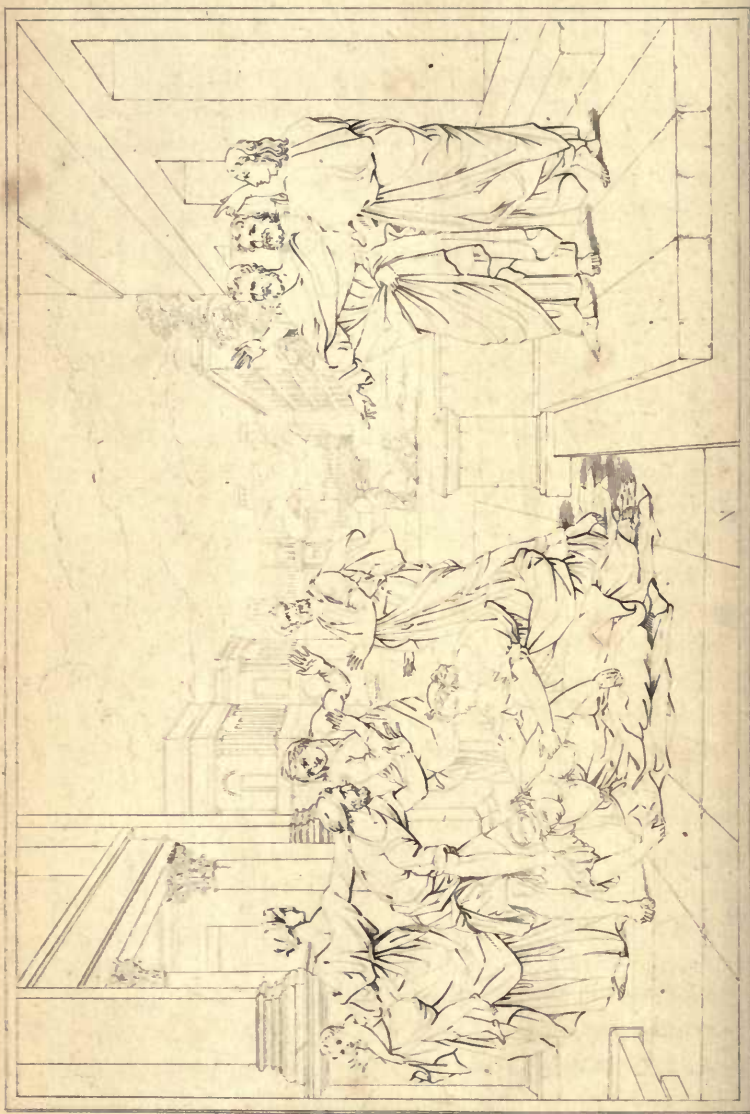
fire. This is, most probably, a representation of the event that occasioned the vow of the giver of the picture.

This chef d'œuvre is not inferior to any of the finest works of Raphael, who has carried grace and correctness to their full extent. In painting the figure of Sigismund, he has supplied, by an admirable expression, the want of dignity and grandeur in his model. The aspect of St. John is severe—his hair dishevelled, and his body seems wrinkled with his austerities. The head of St. Jerom presents the most majestic features; and the extacy of piety is perfectly delineated in the countenance of St. Francis.

Throughout this picture, Raphael has proved himself a great colourist. Nevertheless, the carnations of the Virgin and the infant Jesus, are somewhat red; but those of the saints are worthy of the first masters of the Flemish or Venetian schools. The accessories, the landscapes, and the buildings, are rendered with fidelity and care.

It is not known why Raphael painted the choir of angels of a blue tint, which partakes of that of the clouds; the effect of which is by no means happy.

This picture is one of the objects of art recently transplanted from Italy. From the year 1565, it was in the convent *delle Contesse*, at Foligno, a small town in the Duchy of Spoleto, about eighty miles from Rome. It is about eleven feet high, and six wide.



THE DEATH OF SAPPHIRA.

POUSSIN.

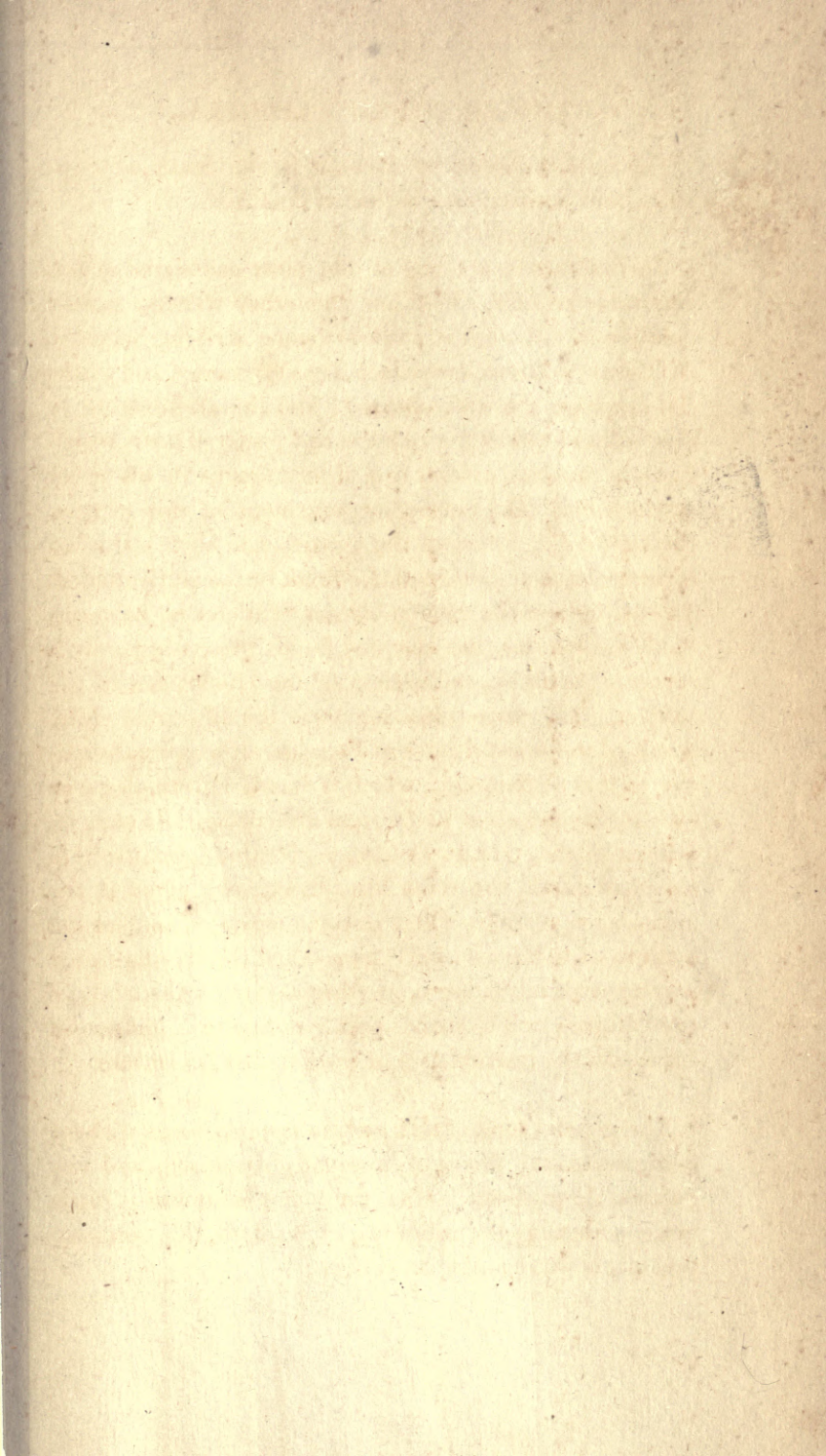
THE subject of this picture will be found in the fifth chapter of the Acts of the Apostles. "A certain man named Ananias, with Sapphira his wife, sold a possession and kept back part of the price, his wife also being privy to it, and brought a certain part and laid it at the apostle's feet. But Peter said Ananias why hath satan filled thine heart to lie to the Holy Ghost, and to keep back part of the price of the land? Whiles it remained was it not thine own? and after it was sold was it not in thine own power? Why hast thou conceived this thing in thine heart? Thou hast not lied unto man, but unto God. And Ananias hearing these words fell down and gave up the ghost: and great fear came on all them that heard these things. And the young men arose, wound him up, and carried him out and buried him. And it was about the space of three hours after, when his wife, not knowing what was done, came in, and Peter answered unto her, Tell me whether ye sold the land for so much? and she said yea for so much. Then Peter said unto her, How is it that ye have agreed together to tempt the spirit of the Lord? Behold the feet of them which have buried thy husband are at the door, and shall carry thee out. Then fell she down straightway at his feet, and yeilded up the ghost: and the young men came in and found her dead, and carrying her forth, buried her by her husband.

THE DEATH OF SAPPHIRA.

The instant chosen by Poussin is the death of Sapphira, and nothing recalls that of Ananias.

This picture is not one of the most celebrated of this admirable painter. Felibien and other writers, merely mention it, although it possesses some striking beauties. All the expressions have much dignity, energy, and truth; the draperies are well adjusted; and the architecture in the back ground, is of a richness and purity of taste, which Poussin has not carried to a higher degree in his other productions. The general arrangement of this picture, the skilful disposition of the figures, and their attitudes, at once simple and diversified, cannot be too much studied. The attitude of the apostle behind St. Peter is, however, liable to censure, his elevated hands presenting only a common intention, and useless to the elucidation of the subject. The woman bearing away the affrighted child, is one of the finest figures of Poussin, although not superior to that of Sapphira, which is drawn with an elegance and fidelity apparent to the least discerning. It must be acknowledged, that, in wishing to give this figure the livid colour of death, the artist has incautiously given it the appearance of stone, which in some measure, justifies the opinion of those who have reproached this distinguished painter with too much neglecting nature for the study of the antique, and to such a point as often to introduce in his works the resemblance of several Grecian statues.

The general tone of this picture is harmonious without being brilliant; the light is equally dispersed, and circulates throughout. Had the artist bestowed a little more address in the colouring of his flesh, this composition might be regarded as perfect.





The city of Florence, crowned with towers and flowers
is not without grace. Her robe is blue, and the linen

THE BIRTH OF MARY DE MEDICIS.
The drapery, covering the lower part
of the body, is purple; and the veil of Lucina a lively

RUBENS.

The genius that bears the horn of plenty has a slender
is **LUCINA**, the goddess who presides over child-birth,
presents to the city of Florence, Mary de Medicis, who
is just born. The head of the young princess is surround-
ed by an emblem of her future grandeur. Her tutelary
genius holds a *cornucopia*, from which issue the crown
and sceptre of France, and a hand of justice. Other di-
vinities are floating in the air, and scatter flowers upon
the Queen. Two children support an escutcheon, upon
which is a fleur de lis, adverting to the permission grant-
ed by Louis XI. to the Medici, to annex it to their
arms, as a symbol of alliance. In the heavens, the
sign of Sagittarius indicates the month in which the prin-
cess was born. On the fore ground is the river Arno;
which with the lion, have been introduced by the painter
in order to characterise the city of Florence.

It is observable in this picture, that Rubens has adopt-
ed a course at once allegorical and poetical, which he
has invariably followed in the composition of the Luxem-
bourg gallery.

The day begins to appear in the back ground. The
personages are illuminated by the torch held by Lucina.
This figure instead of being erect seems to fall forward,
but the defect is amply compensated by the richness and
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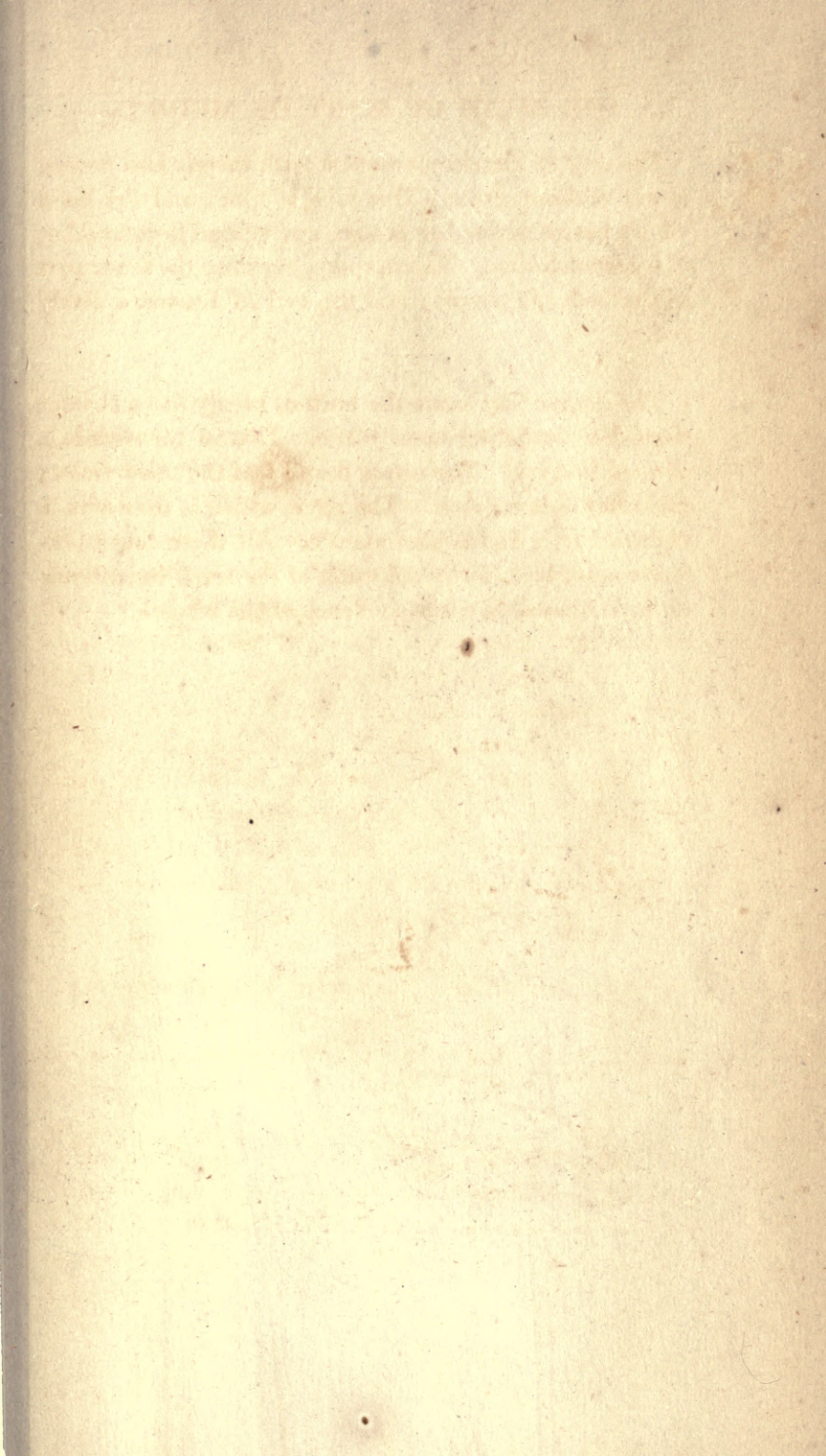
THE BIRTH OF MARY DE MEDICIS.

The city of Florence, crowned with turrets and flowers is not without grace. Her robe is blue, and the linen which passes across her bosom, and behind her shoulder, of a greenish tone. The drapery, covering the lower part of the body, is purple; and the veil of Lucina a lively red.

The genius that bears the horn of plenty has a slender vestment, bordering upon white. That in the middle is clothed in grey. The upper drapery of the third violet; the other a dark green. The river, which is drawn in a dignified style has a blue mantle. All these tones perfectly accord, and the reflection of the torch contributes to the harmonious correspondence of the whole.

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Printed by Ruders.

Engraved by George Smith.

Journey of Mary de Medici to the Pont de Neuf.

JOURNEY OF MARY DE MEDICIS TO PONT-DE-CÉ.

RUBENS.

UNDER the régency of Mary de Medicis a multitude assembled at Pont-de Cé, which threatened France with civil war. The queen marched to attack the city, with a body of troops, and immediately reduced it to obedience.

To represent this occurrence, Rubens has combined allegory with history. Mary de Medicis is mounted on a white horse, with a staff in her hand. Her head is covered with a helmet, decorated with a plume of feathers. Beside her La Force is seen, attended by a lion. Victory is floating in the air, and places a crown on the head of the queen, whose success is announced by Fame. An eagle darts upon some birds of prey, which she puts to flight—in allusion to the defeat of the insurgents. This event is delineated on the back ground of the picture, where the rebels are observed presenting the keys of the city to the generals of the royal army.

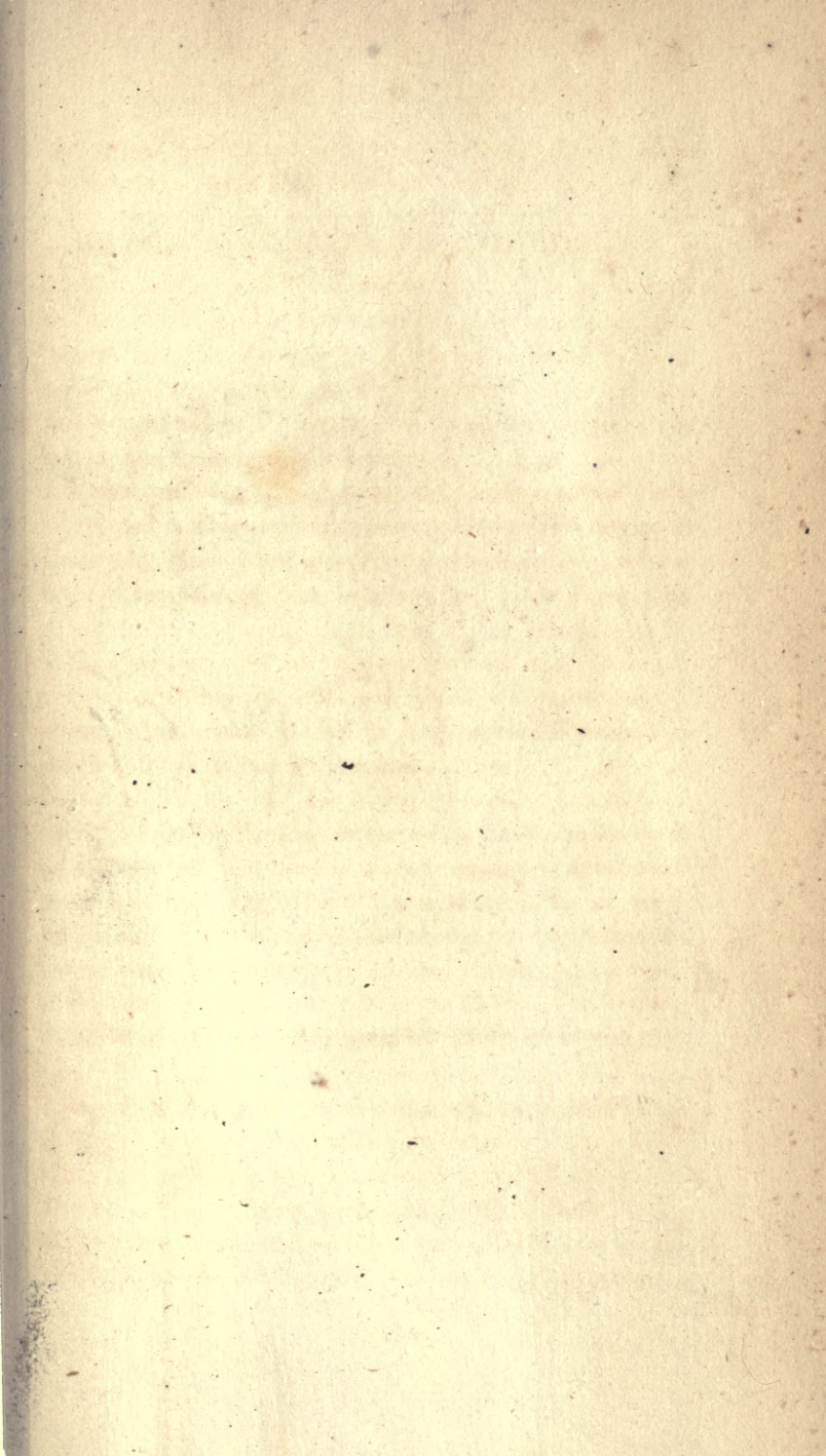
There are few picturesque compositions of equal brilliancy, in point of effect, with this picture. Every thing tends to exhibit to advantage the figure of the queen. The air of this princess is dignified and cheerful. Her white satin robe is embroidered with golden fleurs de lis, and her mantle agitated by the wind. Her helmet is

JOURNEY OF MARY DE MEDICIS.

covered with diamonds, and its plumes white and green. The horse is very ably designed, and his extreme whiteness relieved by the lively tones of his furniture. La Force wears a red habit, and a drapery of a yellow tint. The dress of Victory is green. Fame, whose attitude and features recal to the mind the "Last Judgment" of Michael Angelo, has a robe of purple hue. The banner attached to her trumpet is white. The figures observable at a distance are drawn with spirit. The landscape and the plants, on the fore-ground of the picture, present the most judicious tints, and are touched with much firmness of pencil.

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Rubens pinxit

Sandis sculpit

Incredulity of St. Thomas.

London: Published by T. & A. Hood & Sharpe, Toulkey-arch.

“And Thomas answered and said unto him, my Lord
and my God.

THE INCREDULITY OF ST. THOMAS.

“Jesus said unto him, Thomas because thou hast seen
me thou hast believed : blessed are they that have not
seen, and yet have believed.
RUBENS.

THE subject of the picture before us will be found in
the twentieth chapter of St. John.

“Then the same day at evening, being the first day of
the week, when the doors were shut where the disciples
were assembled for fear of the Jews, came Jesus, and
stood in the midst, and saith unto them, Peace be unto
you.

“But Thomas one of the twelve, called Didymus, was
not with them when Jesus came.

“The other disciples therefore said unto him, we have
seen the Lord. But he said unto them, except I shall
see in his hands the print of the nails, and put my finger
into the print of the nails, and thrust my hand into his
side, I will not believe.

“And after eight days, again his disciples were within,
and Thomas with them. Then came Jesus, the doors
being shut, and stood in the midst, and said peace be un-
to you.

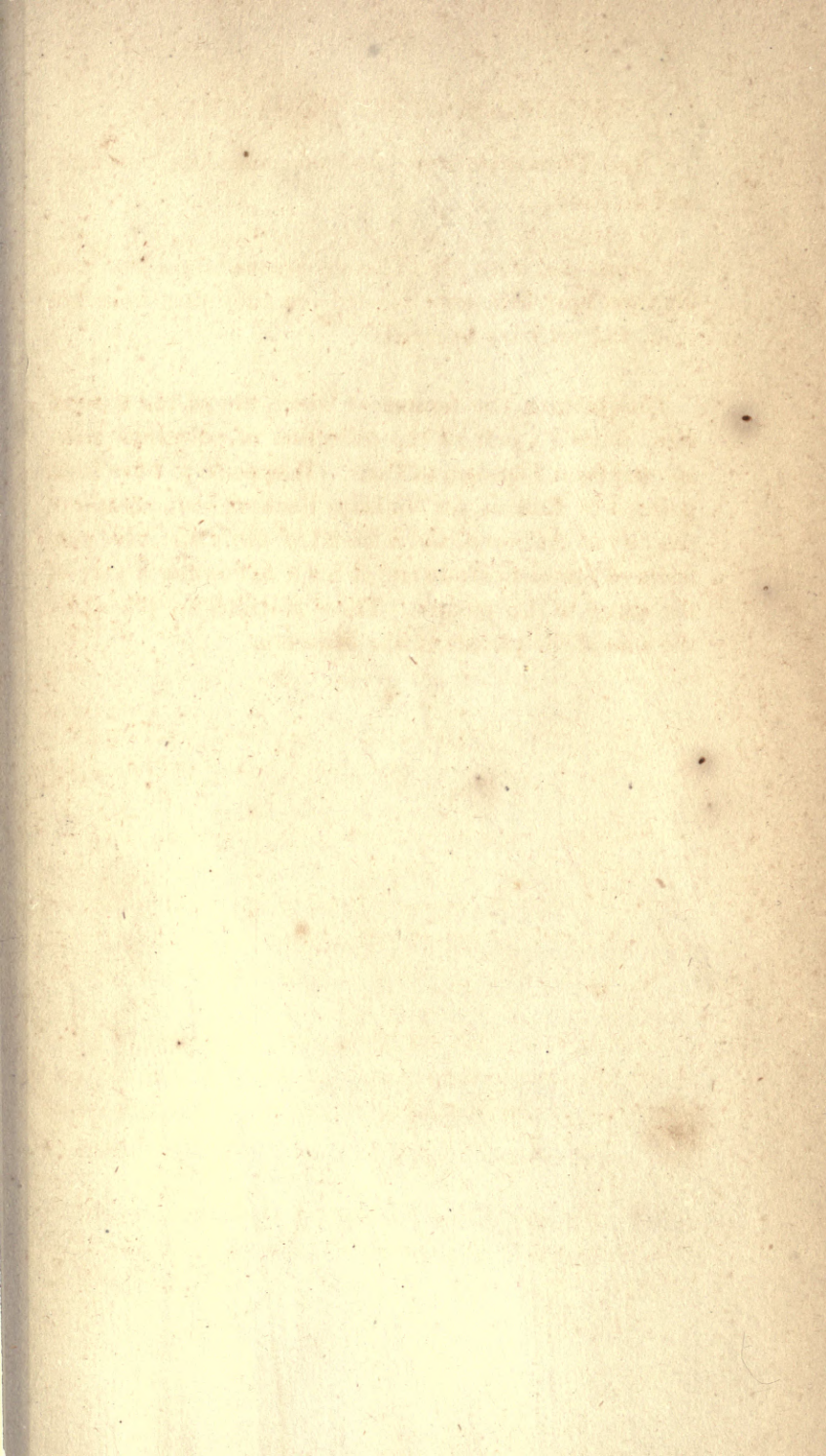
“Then saith he to Thomas, Reach hither thy finger,
and behold my hands; and reach hither thy hand, and
thrust it into my side: and be not faithless but believing

THE INCREDULITY OF ST. THOMAS.

“And Thomas answered and said unto him, my Lord and my God.

“Jesus said unto him, Thomas because thou hast seen me thou hast believed : blessed are they that have not seen, and yet have believed.”

This picture, the figures of which are of the natural size, formed a part of the collection of paintings transported from Flanders to Paris. It appears to have been painted by Rubens, for Nicholas Rockox, burgomaster of the city of Antwerp, and a friend of the artist, the portraits of that magistrate and of his wife forming a part of the wings of the picture. These portraits are placed by the side of the picture in the Museum.





Tullia, Rome

Will. Drake, sculp.

HERO AND LEANDER.

TAILLASSON.

HERO was one of the priestesses of the temple consecrated to Venus in Sestos, a city in Europe on the banks of the Hellespont. Leander lived at Abydos, in Asia, on the opposite side of the Strait. At a fête celebrated in honour of the goddess, Leander beheld Hero, who, in beauty, surpassed all her companions. From that moment he felt for her the most lively passion, which soon became mutual; but the ties by which she was devoted to the worship of the gods would only permit a secret union. Hero lighted every night a torch, which she placed on the top of a tower. Guided by this beacon, Leander was accustomed to swim across the sea by night, to visit his mistress, whom he left before break of day. This voyage was frequently successful; but, a violent tempest rising, Leander, for seven successive days, could not quit Abydos. The ardour of his passion not suffering him any longer to await the return of a calm, he committed himself to the agitated waves; when, his strength abandoning him, his body was found thrown by the billows on the shores of the Sestos. Hero wandering there, full of terror and inquietude, recognized her lover, whose death she determined not to survive, and immediately precipitated herself into the sea.

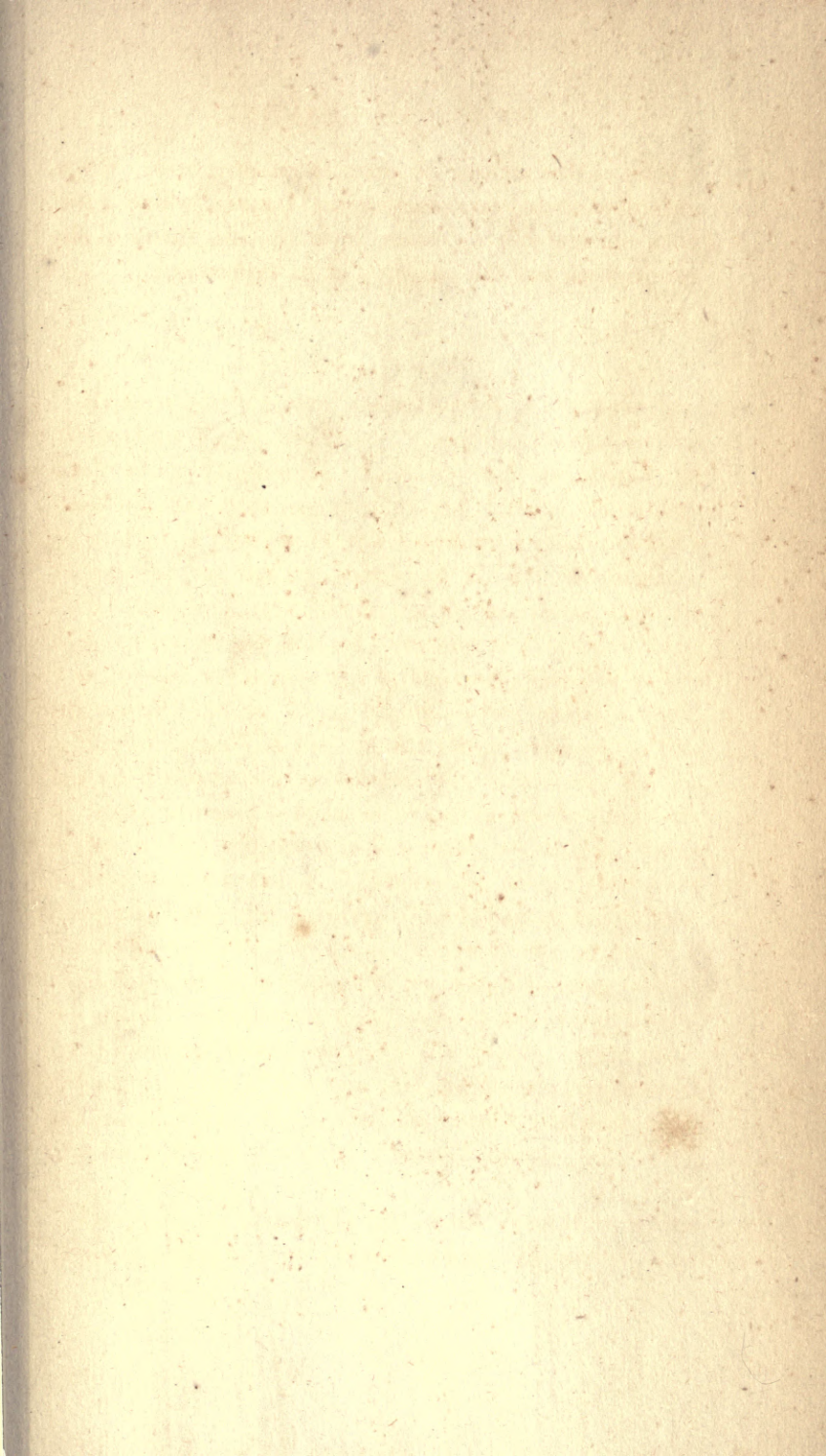
The moment chosen by the artist is that in which Hero discovers her lover extended upon the beach. The

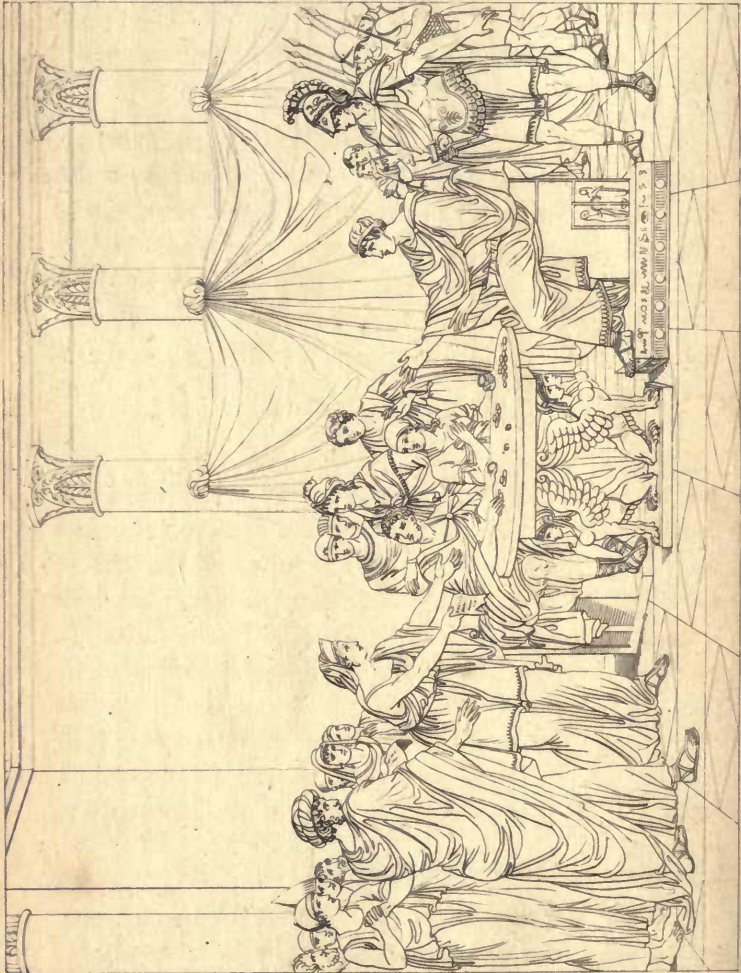
HERO AND LEANDER.

figures of this picture are about the natural size. It was exhibited some years since at the Louvre, where it met with considerable applause, from the simplicity of the composition and the propriety of its expressions.

Hero was one of the priestesses of the temple consecrated to Venus in Sestos, a city in Europe on the banks of the Hellespont. Leander lived at Abydos, in Asia, on the opposite side of the Strait. At a late celebrated festival in honour of the goddess, Leander beheld Hero, who, in beauty, surpassed all her companions. From that moment he felt for her the most lively passion, which soon became mutual; but the sea by which she was devoted to the worship of the gods would only permit a secret union. Hero lighted every night a torch, which she placed on the top of a tower. Guided by this beacon, Leander was accustomed to swim across the sea by night to visit his mistress, whom he left before break of day. This voyage was frequently successful; but a violent tempest rising, Leander, for seven successive days, could not quit Abydos. The ardour of his passion not suffering him any longer to await the return of a calm, he committed himself to the agitated waves; when his strength abandoning him, his body was found thrown by the billows on the shores of the Sestos. Hero wandering there, full of terror and indignation, recognised her lover, whose death she determined not to survive, and immediately precipitated herself into the sea.

The moment chosen by the artist is that in which Hero discovers her lover extended upon the beach. The





BERENICE REPROACHING PTOLEMY.

TAILLASSON.

MANY kings of Egypt have borne the name of Ptolemy, and several queens of the same country that of Berénice. The artist has adopted the tradition which attributes to the wife of Ptolemy Evergetes the event represented in this picture. The observations which were made on it at the time of its exhibition, have not destroyed the probability of the conjectures upon which the opinion of the artist was founded.

Ptolemy was accustomed to amuse himself with dice while the sentences of those who were condemned to death for capital crimes were read to him, in order that he might definitively pronounce upon their fate.—Berénice, his wife, snatched the book from the hands of the reader, saying, with indignation, “It is not thus, in playing, that you should decide upon the lives of mortals. Their destiny and the chances of the game are not of equal interest.” This severe reprimand was well received by Ptolemy, and induced him to abandon a custom that exposed him to commit the greatest injustice.

This picture, which was exhibited in the year 10, met with much eulogium, from the effect of the composition, the truth of expression, and the care with which the artist has executed the various parts of his work. It

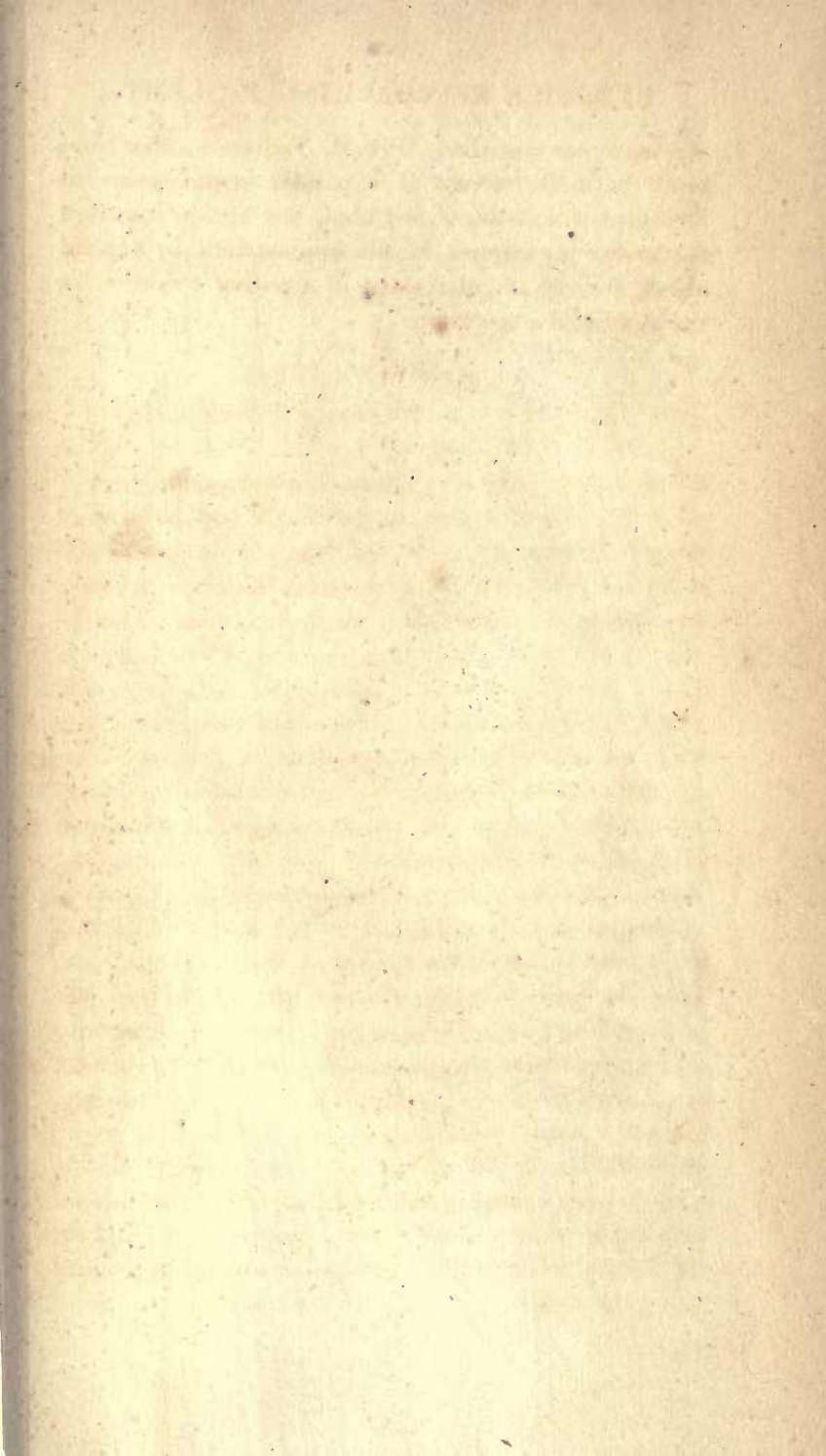
BERENICE REPROACHING PTOLEMY.

was moreover remarked, that M. Taillasson, who combined with the talents of a painter acquirements in literature of a distinguished kind, has always contrived to increase the interest of his compositions by a moral object, and the singular merit of exciting reflection in the mind of the spectator.

MANY persons of distinction have borne the name of Ptolemy, and several queens of the same country that of Berenice. The artist has adopted the tradition which attributes to the wife of Ptolemy the event represented in this picture. The observations which were made on it at the time of its exhibition have not less proved the probability of the supposition upon which the opinion of the artist was founded.

Ptolemy was accustomed to amuse himself with dice while the sentences of those who were condemned to death for capital crimes were read to him, in order that he might deliberately pronounce upon their fate. Berenice, his wife, snatched the dice from the hands of the wretch sitting with indignation. "It is not thus, in playing, that you should decide upon the lives of mortals. Their destiny and the chance of the game are not of equal interest." This heroic sentiment was well received by Ptolemy, and induced him to abandon a custom that exposed him to commit the greatest injustice.

This picture, which was exhibited in the year 18, met with much applause, from the effect of the composition, the truth of expression, and the ease with which the artist has executed the various parts of his work. It





orig. sc.

J. M. W. Turner

Published May 1850 by Vernon Wood & Son, London.

After Turner, pinet

DELILAH DELIVERING SAMSON TO THE PHILISTINES.

ALEXANDER VERONESE.

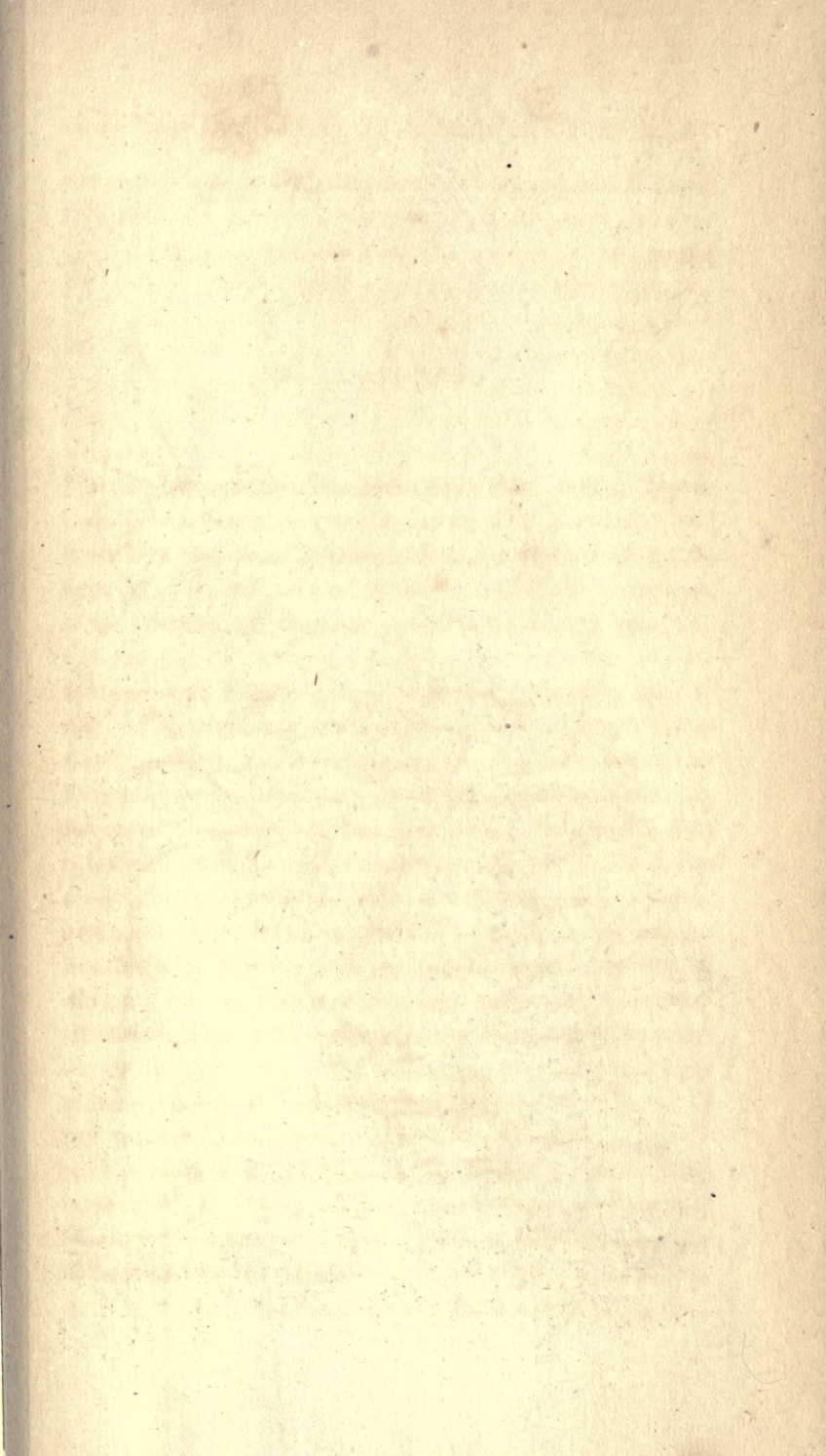
SAMSON was born about the year 1155, B. C. Being destined by the Almighty to avenge the death of the Israelites, he was endowed with prodigious strength. This he displayed, at the age of eighteen, against a lion, which he attacked without arms, and tore to pieces. A daughter of Themmata, whom he married, being in intelligence with his enemies, he was compelled to forsake her. This female, marrying afterwards, a young Philistine, involved her country in a war which furnished Samson with an opportunity of displaying his valour. He destroyed the crops of the enemy, and dispersed its armies; but, in the end, the Philistines constrained the tribe of Judah to deliver him up. Samson suffered himself to be bound and conducted to their camp, where, breaking his bands, he seized upon the jaw-bone of an ass, and killed 1,000 warriors with that weapon. Some time after, they were desirous of surprising him in Gaza, by shutting the city gates to prevent his escape; when, placing them upon his shoulders, he carried them upon the summit of a mountain, near to Hebron. During twenty years this hero was one of the judges of the tribe of Judah. At length he conceived a fatal passion for a Philistine courtesan, called Delilah, who, being corrupted by presents, offered to her by the princes of her nation, was desirous of knowing from him in what con-

SAMSON DELIVERED TO THE PHILISTINES.

sisted his supernatural strength. After deceiving her several times, he was induced to entrust her with the secret, that if he lost his hair his power would be destroyed. She took advantage of his confession, and one day, as he slept upon her lap, she called in the Philistine soldiers who were in her interest, one of whom cut off the locks of Samson, who falling, in consequence, an easy prey into their hands, they put out his eye-sight and compelled him to work in a mill. On his strength returning with his hair, he obtained a most signal revenge of his enemies. Being taken, on a solemn festival, into the temple of Dagon, where the Philistine lords were assembled, he shook the pillars of the edifice, and perished, with 3000 of his persecutors, by its fall.

Alexander Veronese has made choice of the moment in which Samson is asleep upon the lap of Delilah. The Philistine who shears his locks has an expression of the greatest truth; it is visible that he trembles while touching the surprising man; the soldiers betray the like fear. What is most offensive to good taste in this composition, is the introduction of the two children, one of whom bears the sword of Samson; the other, the celebrated bone. But the Venetian painters did not, at all times, respect propriety, of which this work presents another proof in the Italian costume given by Veronese to Delilah, and to the Philistines.

This picture, of which the figures are of the natural size, is deserving of little praise with respect of its execution; the drawing is somewhat *outré*, and the colouring heavy and unnatural. A great freedom of pencil is all, in this production, that recalls to the mind the talents of Alexander Veronese.





Gray sc.

Christ carried to the Tomb.

Engraved by Michael, after a painting by J. Vermeer, in the Museum of the Hague.

L. Versuere, pinx.

CHRIST CARRIED TO THE TOMB.

PAUL VERONESE.

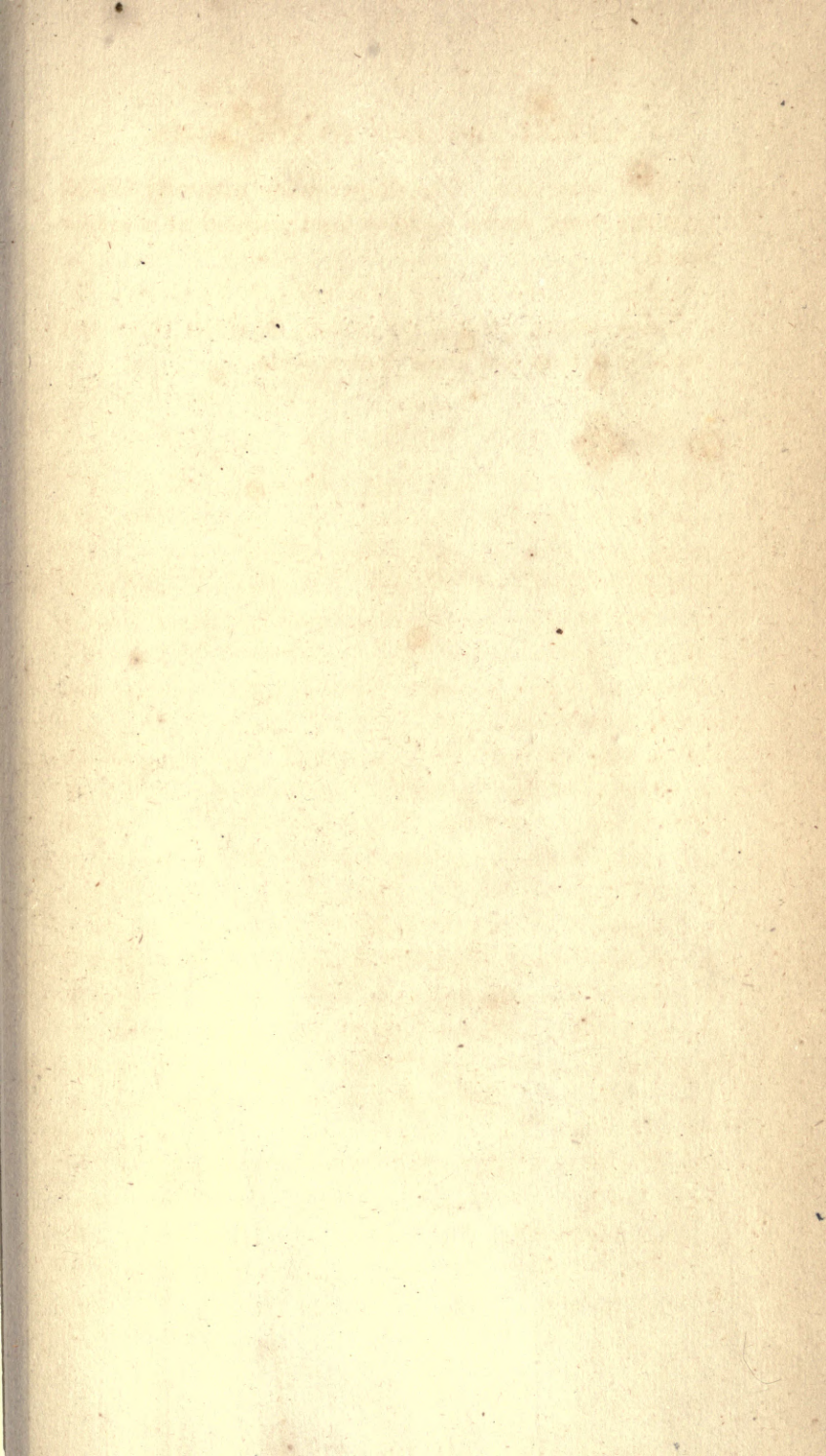
JOSEPH of Arimathea has caused the body of Jesus Christ to be taken from the cross, upon which he had just expired, and to be conveyed to the tomb destined to receive it. Some faithful disciples and the holy women have followed the mournful ceremony. The virgin, previous to her departure from the mortal remains of her son, is desirous that the body should rest upon her knees: she lays hold of one hand, and directs her eyes towards Heaven, in which the utmost grief is visible. One of the holy females supports in her arms the disconsolate mother, who is on the point of fainting. Mary Magdalen, clothed in rich apparel, kisses the feet of our Saviour. At a distance, are observable the Mount Calvary and the city of Jerusalem; and, in the front of the picture, the crown of thorns, covered with blood. This composition is full of vigour and sentiment; all the expressions are correct and interesting—that of the virgin is sublime. The figure of Jesus Christ is, however, thin; and the sky, and the back ground, appear to be merely sketched.

The light pencil and the fine colouring of Paul Veronese, are visible in all the figures. The execution is, perhaps, not sufficiently laboured; but the species of negligence that is remarkable, operates to its advantage in

CHRIST CARRIED TO THE TOMB.

point of sentiment. The draperies are naturally folded, and the work seems to have been painted at a single touch.

This picture, painted on canvas, is about three feet high, and four feet three inches wide.





THE DEATH OF CLEOPATRA.

REGNAULT.

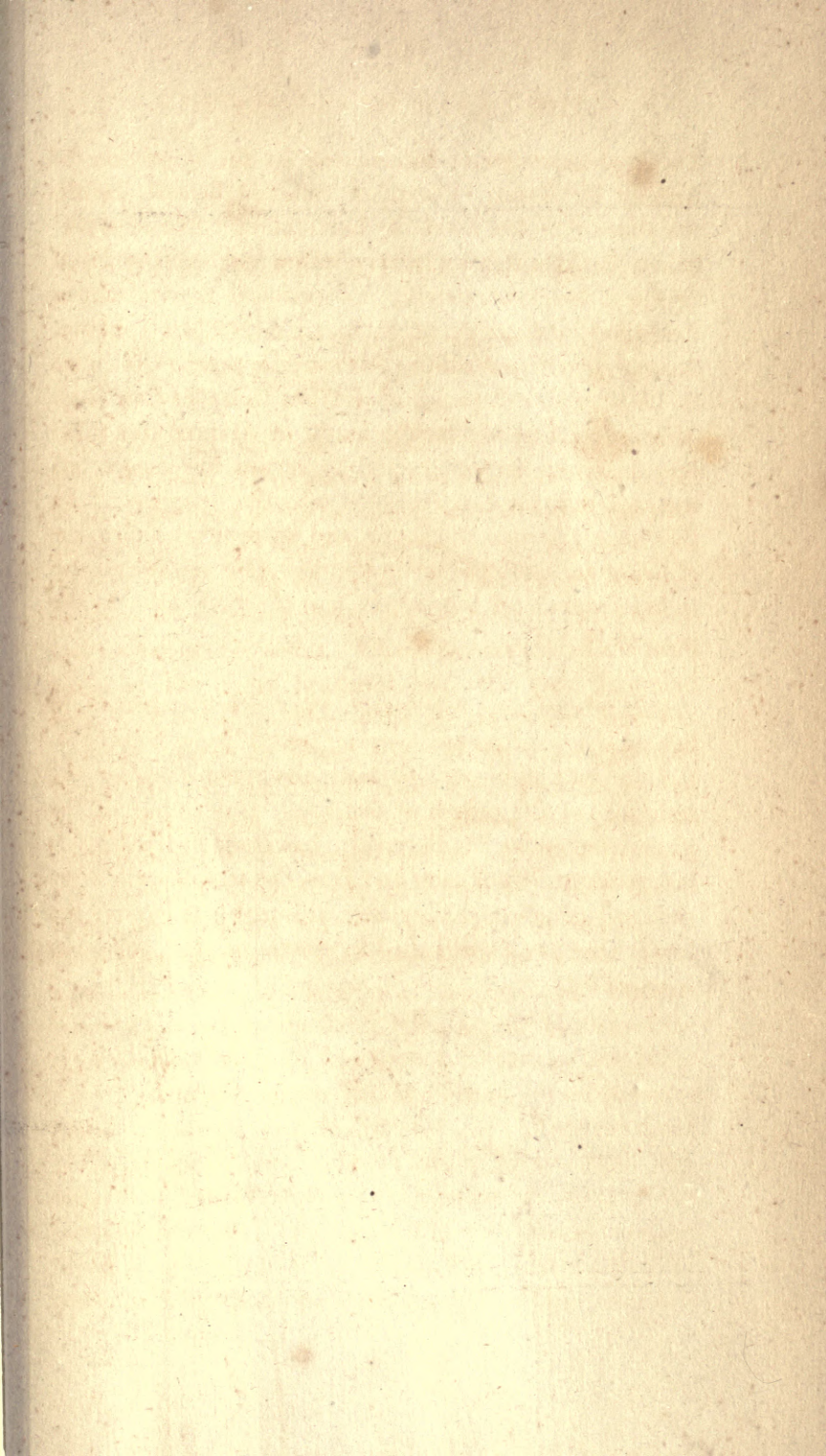
Veronese

CLEOPATRA was the daughter of Ptolemy-Auletes king of Egypt. This prince when dying, left the crown to the elder born of the two sexes, with an order that they should marry each other, according to the custom of his family; but Ptolemy-Dionysius, the brother of Cleopatra, desirous of reigning alone, did not hesitate to repudiate and to banish his sister. Cleopatra was one of the most amiable, the most beautiful and the best informed women of her time—she spoke all languages, and was never in need of an interpreter. When Cæsar went to Egypt she presented herself before him for justice against her brother, when, smitten by her numerous charms, he re-established her in her possessions. He had by her a son, named Cæsarion; and promised to convey her to Rome, and to marry her. On his arrival in that city, he caused the statue of his mistress to be placed in the temple of Venus, beside that of the goddess. Ptolemy being drowned in the river Nile, Cæsar confirmed the crown upon Cleopatra, and upon a brother of hers about eleven years old, whom this ambitious queen poisoned before he had attained his fifteenth year. After the death of Cæsar she declared in favour of the Triumvirate. Antony then beheld, and was incapable of resisting her seductive charms. The time which they passed together, whether at Tarsus or at Alexandria, was marked by festivals and entertainments of unparalleled magnificence.

THE DEATH OF CLEOPATRA.

These pleasures were interrupted by the departure of Antony for Rome. Cleopatra consoled herself, during the absence of her lover, by her studies. She re-established the Alexandrian library, which had been destroyed by fire a few years before, and enriched it with that of Pergamus, consisting of more than 200,000 volumes. Antony, upon his return to Alexandria, caused Cleopatra to be proclaimed queen of Egypt; but, having been defeated by Octavius at the battle of Actium, this princess deceived her lover, and to secure her crown, attempted to assume a conquest over the conqueror. In this hope she was deceived: and, to avoid the disgrace of being carried to Rome in triumph, she applied an asp to her bosom, and died at the age of thirty-nine, in the year 80 B. J. C.

It is related that Cleopatra, after dressing herself in her royal vestments and placing herself upon her death-bed, expired suddenly, without any convulsion, by the virulence of the poison of the asp. The author of the picture before us, M. Regnault, has made choice of this last moment. Charmion and Iras, the females who were the most attached to Cleopatra, are unable to survive her loss. One has already died by excess of grief, the other is expiring.





PYRRHUS AT THE COURT OF GLAUTIAS.

M. VINCENT.

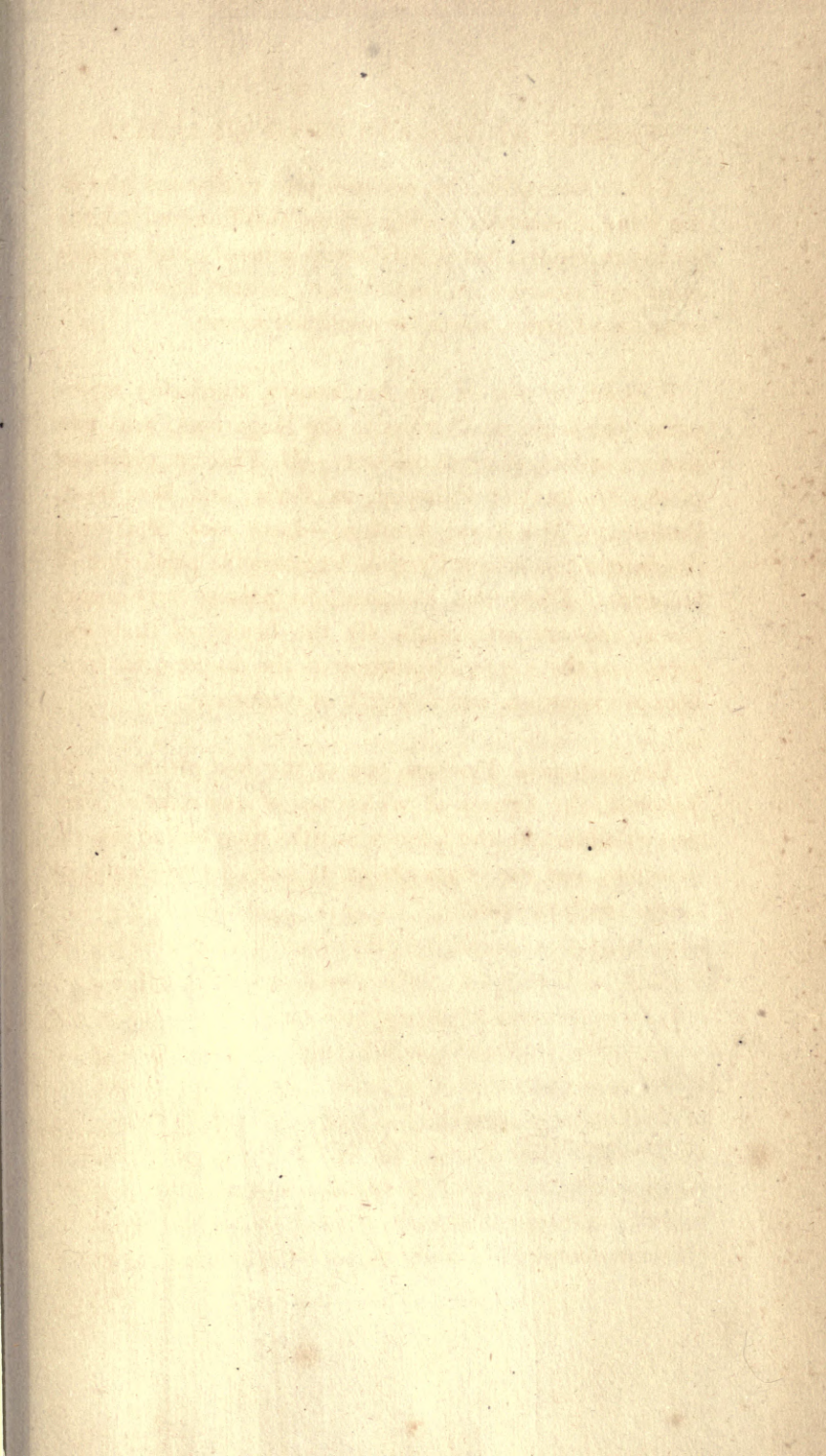
FEW princes have had so precarious an existence as Pyrrhus, King of Epirus. The Molossians, having revolted against Æacides his father, were desirous of destroying the whole of the royal family—Pyrrhus was then in his cradle. Some faithful domestics, however, contrived to conceal him from his murderers, and fled with him to the Megarians; but, upon the road, they very narrowly escaped being overtaken by their pursuers. “At length,” says Plutarch, “having eluded their vigilance, they arrived at the palace of Glautias, King of Scythia, whom they found seated, with his wife, and placed the child before him. The King remained, for some time, silent, revolving in his mind in what manner he should act, since he dreaded Cassander, who was the mortal enemy of the Eacideans. In the meantime, Pyrrhus, crawling on his hands and knees, took hold of the King’s robe, and raised himself by it before him. This, at first, excited the prince’s attention; afterwards, an emotion of pity:—he appearing in the light of a suppliant, throwing himself freely upon his protection.” Some say it was not to Glautias that he addressed himself, but to the domestic gods, whom, raising himself beside them, he embraced. Glautias conceiving this adventure to be by divine command, committed the child into the hands of his wife, and ordered that he should be brought up with his own children.

PYRRHUS AT THE COURT OF GLAUTIAS.

A little time after, his enemies sent to demand him of the King, Cassander having offered two hundred talents for his surrender, but this Glautias refused ; and as soon as he had attained his twelfth year, he sent him with an army into Epirus, where he remained secure.

Poussin, in one of his landscapes, admirably represented the flight of Pyrrhus to the Megarians; and two modern artists, of great celebrity—M. Vincent, professor of the Academy of Painting, at Paris; and Mr. West, President of the Royal Academy—have each depicted the moment in which Pyrrhus implores the protection of Glautias. These two compositions possess very signal merit, and are remarkable for the beauty of their expressions, the happy disposition of the drapery, for freedom of execution, and strength of colouring.

The picture of Pyrrhus, one of the first pieces of M. Vincent, the figures of which are of the natural size, was exhibited at the Louvre a little time before the revolution, and was wrought in tapestry by command of Louis the Sixteenth.





En Lyke P. n. 2.

Auguste.

Venus asking Arms of Vulcan for Eneas.

London, Published by Turner, Wood & Sharpe, Printers, 1808.

VENUS REQUESTING ARMOUR FOR ÆNEAS.

VANDYCK.

VIRGIL is not so abundant in subjects for painting as Homer. The surprising genius of the Greek poet appears to have given him a knowledge of all the arts. The *Æneid*, nevertheless, offers several picturesque scenes, which may be transported on canvas. These have been treated by various artists, but rarely with success.

The subject of the picture before us will be found in the eighth book of that admirable poem, in which Venus desires the Armour of Vulcan for her son Æneas.

Vandyck appears not to have perfectly felt all the beauties discoverable in the Latin poet. The place of the scene is too limited, and gives but a feeble idea of the forges of Vulcan. Vandyck also whose judgment in point of colouring was correct, has neglected to produce all that grandeur of effect which might have been expected from the fire of the furnaces, perceptible in the back ground. The cyclops and the cupids that accompany Venus might likewise have presented a more happy contrast. The goddess is without grace, and her expression constrained. With respect to Vulcan, he does not appear to experience any of those amorous transports described by the poet. These two figures, although incorrectly

VENUS REQUESTING ARMOUR FOR ÆNEAS.

drawn, have in the opinion of artists, stamped a value upon this production.

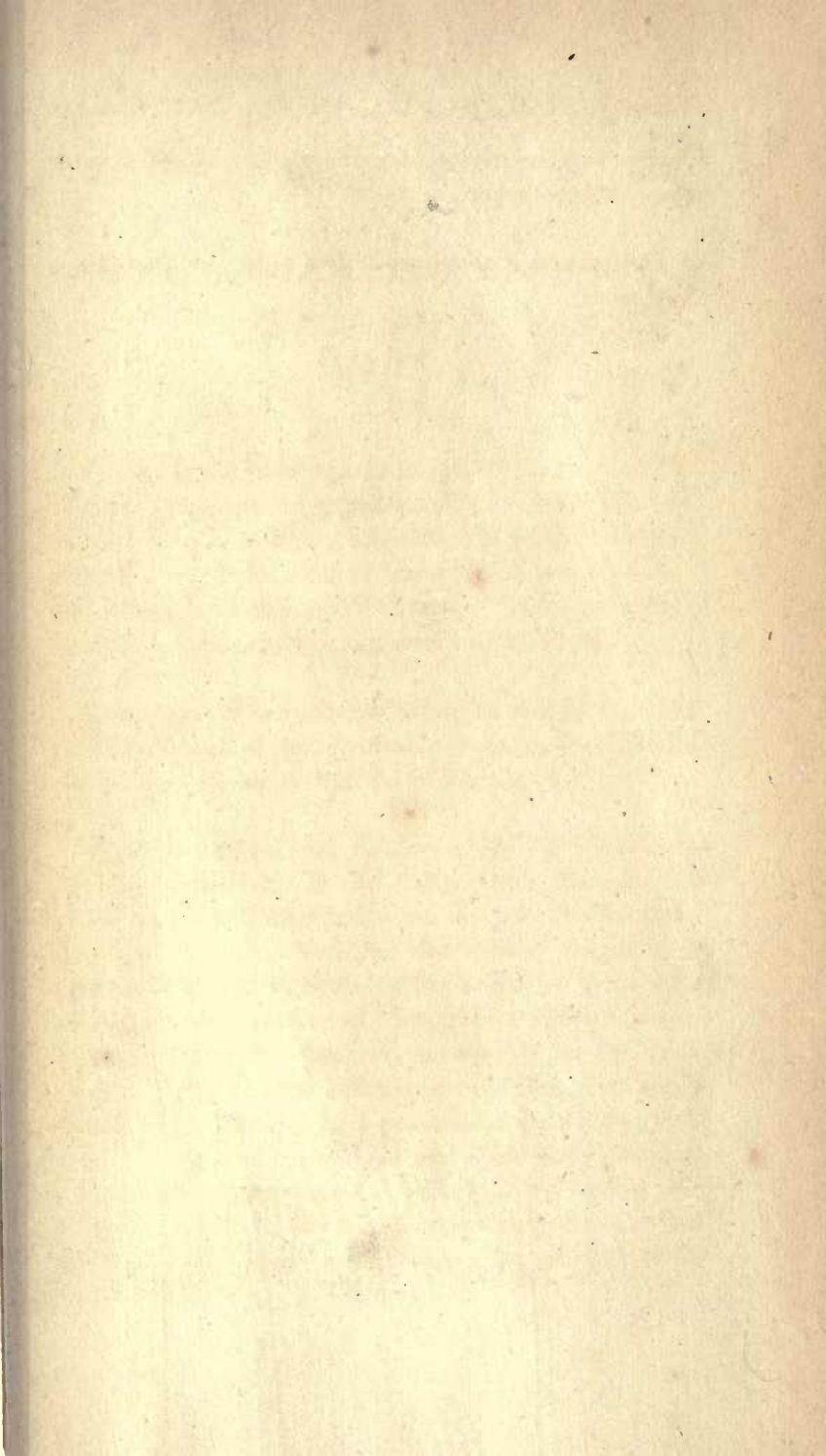
This picture is about seven feet high and four and a half wide.

VANDYCK.

VIRGINIA is not so abundant in subjects for painting as Homer. The surprising genius of the Greek poet appears to have given him a knowledge of all the arts. The artist, nevertheless, offers several picturesque scenes, which may be transposed on canvas. These have been treated by various artists, but rarely with success.

The subject of the picture before us will be found in the eighth book of that admirable poem, in which Venus desires the Armour of Vulcan for her son Æneas.

Vandyck appears not to have perfectly left all the beauties discoverable in the Latin poet. The place of the scene is too limited, and gives but a feeble idea of the towers of Vulcan. Vandyck also whose judgment in point of colouring was correct, has neglected to produce all that grandeur of effect which might have been expected from the fire of the furnaces, perceptible in the back ground. The cyclops and the cupids that accompany Venus might likewise have presented a more happy contrast. The goddess is without grace, and her expression constrained. With respect to Vulcan, he does not appear to experience any of those amorous transports described by the poet. These two figures, although incorrectly





Brian the Younger, inv.

Engraved by George Cooke.

CAMILLUS.

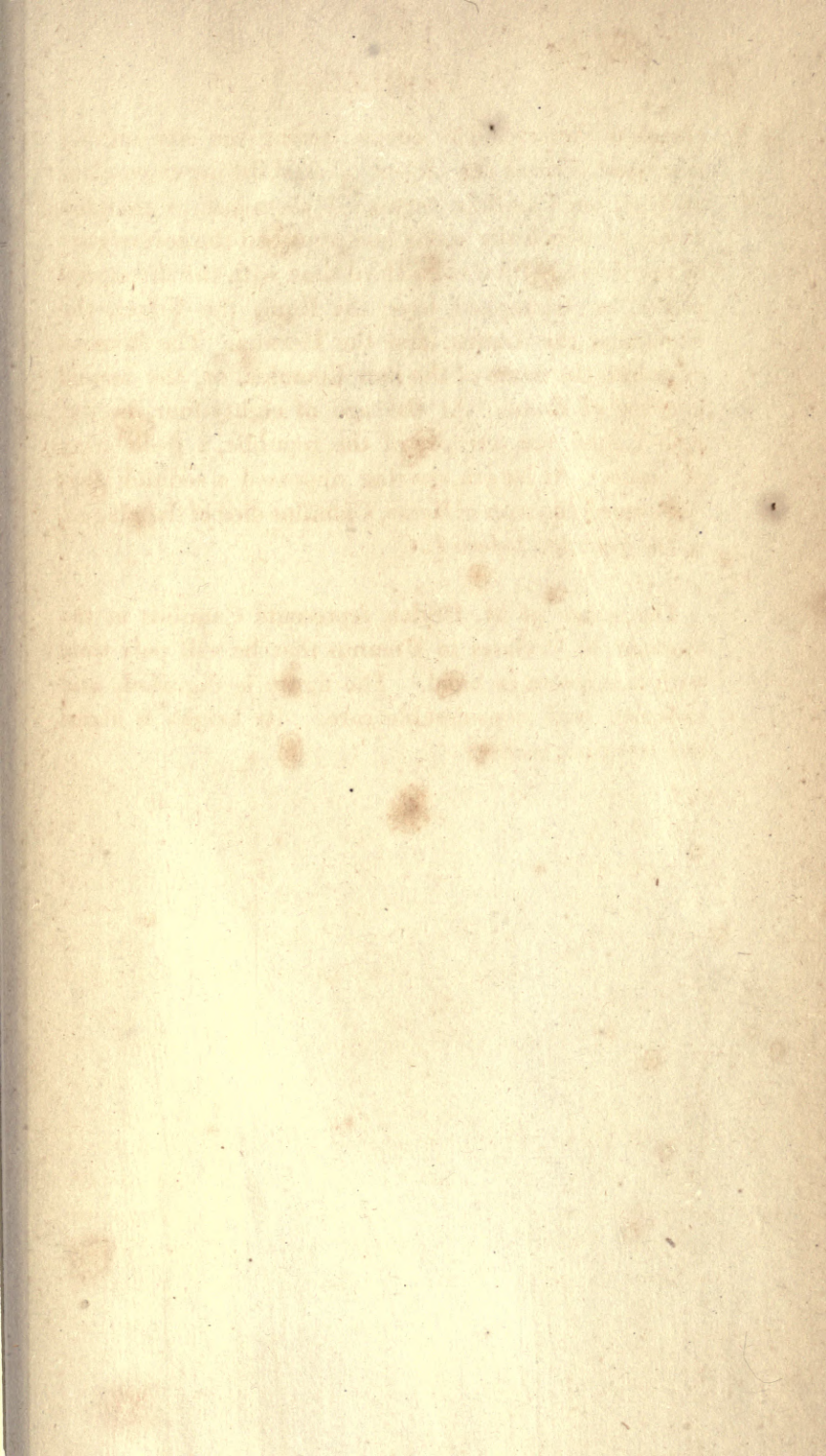
STATUE BY BRIDAN THE YOUNGER.


MARCUS FURIUS CAMILLUS was one of the most celebrated generals of the Roman republic, named Dictator. He captured the city of Veis, which the Romans had fruitlessly besieged for ten years. At the siege of Falisci, which he afterwards undertook, he distinguished himself, by a trait of generosity, highly celebrated in history. A school-master came to deliver into his hands, some children of Faliscian parents, committed to his care. Camillus, filled with indignation, caused him to be stripped, and led back to the city, by his scholars, who scourged him as he went. The inhabitants, pleased with the magnanimity of Camillus, opened their gates to him. His exile, the result of a calumnious denunciation, was the sole recompence he received from the Roman people, in reward for his services as a general. On departing from the city, he implored the gods, it is said, to compel his ungrateful countrymen to regret his loss. Very soon the occasion presented itself. The Romans, vanquished by the Gauls, in various engagements, had no hopes but in the bravery of Camillus. They immediately recalled him, and appointed him again dictator. The first use he made of his authority was, to annul the treaty entered into by the tribune Sulpicius with Brennus, the Gallic commander, to whom he made considerable presents to induce him to remove his army from Rome. In the battle which was soon after fought, Camillus obtained a

CAMILLUS.

complete victory. The people, seeing the city entirely destroyed, formed the project of establishing themselves at Veïs, but Camillus persuaded them not to abandon Rome, to which the oracle had promised the sovereignty of the world. Invested a third time with the dictatorial power, he triumphed over the Equi, the Volsci, the Etruscans, the Latins, and the Hernici. The Romans gave him the name of the new Romulus, or, the second founder of Rome. At the age of eighty-four, he expelled, from the territory of the republic, a fresh army of Gauls. At length, having appeased a sedition that threatened the ruin of Rome, Camillus died of the plague, in the year 365 before J. C.

The statue of M. Bridan represents Camillus at the moment he declares to Brennus that he will only treat with him sword in hand. The figure is dignified, and executed with considerable care. Its height is about five feet nine inches.





ARMANDUS IOANNES CARDINALIS DUX DE RICHELIEU.
PRIVATUS REGNI ADMINISTRATOR INDOVICO JUSTO XII
GALLIARUM ET NAVARRÆ REGE CHRISTIANISSIMO
SORBONÆ PROVISOIR HIC SEPULTUS
OBIIT ÆTAT VII. NONIS DECEMB.
ANNO RSH MDCXII.

MAUSOLEUM OF THE CARDINAL DE RICHELIEU.

GIRARDON.

THE Cardinal is represented in a reclining posture on his death bed. He places one hand upon his heart, and directs the other towards one of the pious works he composed.* He is supported and consoled by Religion, while Science appears plunged in profound affliction at his feet.

This monument formerly decorated the church of the Sorbonne. The design was given by Le Brun, to Girardon, who executed it in white marble, and it is considered one of the best productions of that artist. The principal figure is about six feet high.

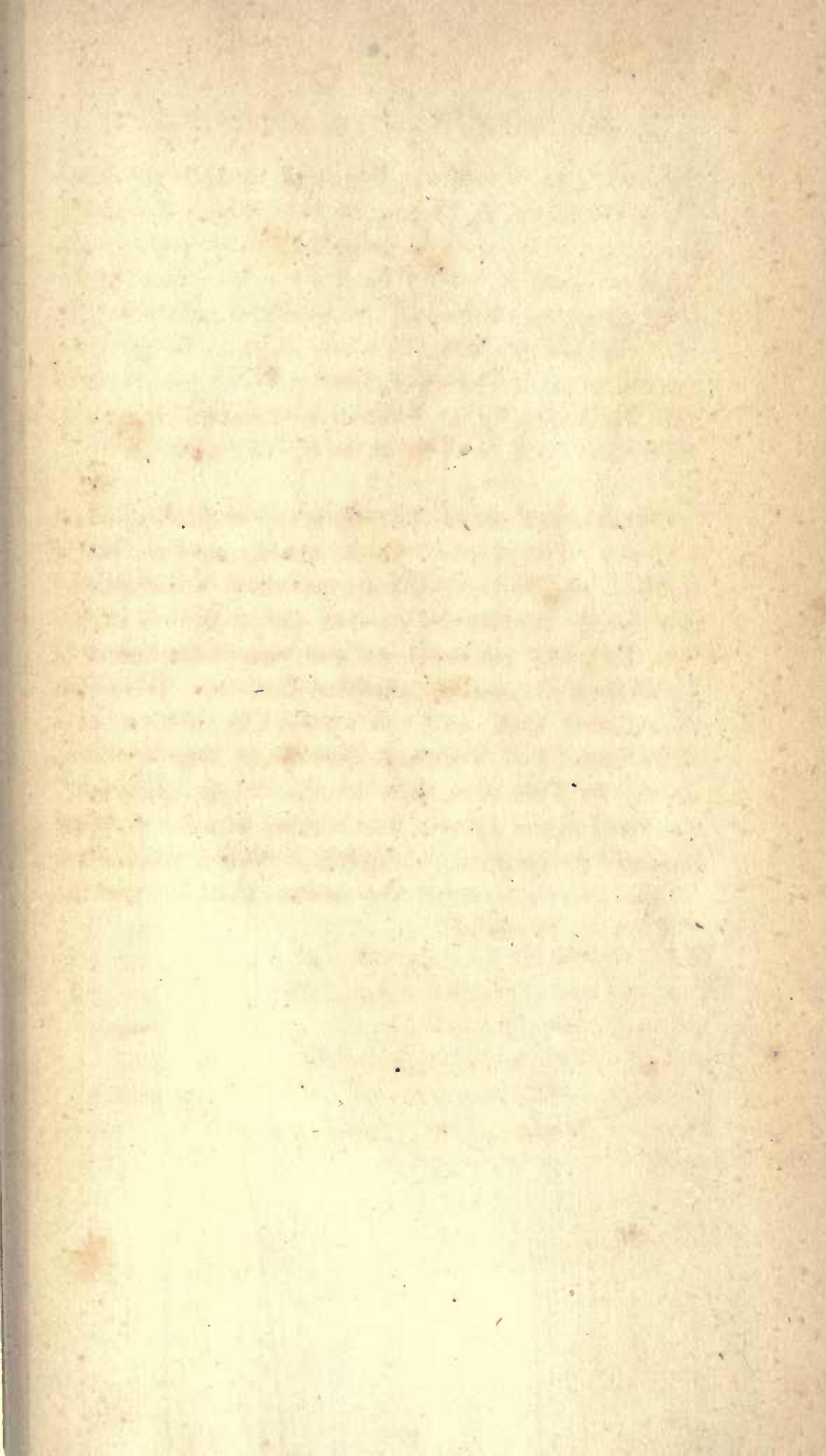
Francis Girardon was born at Troyes, in Champagne, in the year 1627. He quitted an indifferent master, who instructed him in the first principles of his art, to receive the lessons of Francis Auguir. His talents and rising reputation induced Louis the Fourteenth to send him into Italy, with a pension of 1000 crowns. Girardon availed himself of the liberality of the King, and stu-

* Upon the other side of the tomb, two small Genii support the arms of the Cardinal, and the ensigns of his dignity.

MAUSOLEUM OF DE RICHELIEU.

died, with much assiduity, the finest antique statues.— Upon his return to France, he was employed with the first artists of his time, to embellish the royal mansions. Le Brun dying in 1690, Girardon was nominated by the king, inspector-general of the works of sculpture. In 1698, he lost his wife, to whose memory he erected a monument in the church St. Landry, which was executed after his design, by his disciples Lorrain and Nourisson. He died at Paris, in 1715, at the age of eighty-eight.

Girardon was one of the most laborious of the French sculptors. His works, which are in general highly finished, are distinguished for accuracy of design and good taste. Besides the Tomb of the Cardinal de Richelieu, Paris still possesses the fine equestrian statue of Louis the Fourteenth, in the *place Vendôme*. It is about twenty feet high, and was wrought in bronze, at a single cast, by J. Belthazar Kneller, a very ingenious artist. At Versailles, there are the "*Bath of Apollo*," composed of ten figures; and a great number of other esteemed productions. Girardon furnished the models of the greater part of the statues that decorate the "Hôtel des Invalides."





LA FONTAINE.

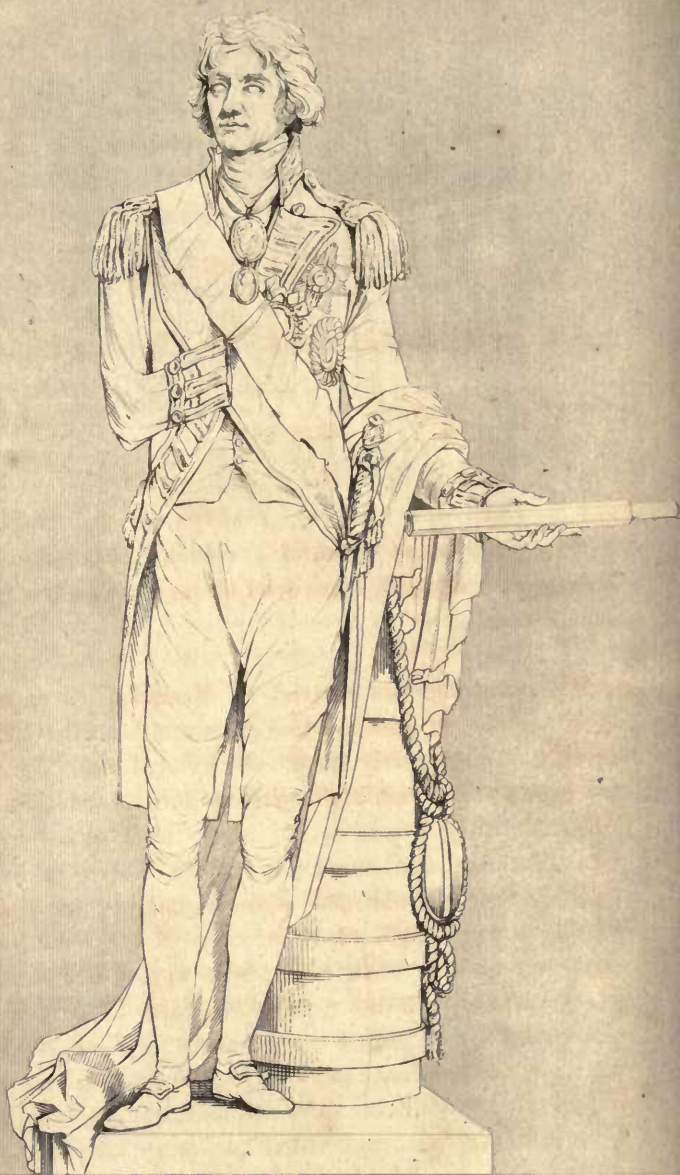
JEAN DE LA FONTAINE.

STATUE IN MARBLE.—JULIEN.

JEAN DE LA FONTAINE was born at Chateau-Thierry, in the year 1621. He arrived at the age of twenty-two without being conscious of his talents. About that period, the perusal of an ode, by Malherbe, made him feel that he was likewise a poet. Mild, simple in his pleasures, diffident in society, he appeared little calculated for the married state: yet one of his friends induced him to marry a young person, no less distinguished for caprice than her figure. The union was by no means an happy one. Desire of independence, and the attractions which a residence in the capital appeared to possess, made him separate himself from his wife. He rarely visited his native country, except occasionally to sell some portion of his patrimony. The most distinguished characters of the court and the city were desirous of his acquaintance. His days, therefore, passed in the circle of the muses and of friendship, without jealousy, and perhaps without his being sensible of his great superiority over the major part of his contemporaries. His works are too generally known to require any comment. His fables, which have conferred immortality upon his name, have placed him far above all who had treated that species of poetry before his time, and will render it a fruitless attempt in any future fabulist to attain his excellence. He died at Paris, in 1695, at the age of seventy-four, leaving behind him the reputation of one of the most exalted geniusses of France.

JEAN DE LA FONTAINE.

It being the intention of the old government to erect statues to the memory of illustrious men, M. Julien, then professor of the Academy of Painting and Sculpture, and at present member of the National Institute, was made choice of to execute that of La Fontaine. This artist has represented him seated, and composing one of his fables. To the merit of a perfect resemblance, from the portraits that exist of this celebrated poet, this figure combines the advantage of delineating, with great fidelity, the *character* of La Fontaine. Beside him is a volume of his works. On the plinth several bass relievos are observable, the subjects of which are taken from his fables.



COLUMN

TO THE MEMORY OF

VICE-ADMIRAL LORD VISCOUNT NELSON.

MITCHELL.

THE fame of so splendid a victory, as the Battle of Trafalgar, was rapidly conveyed to the most distant parts of the world.

When intelligence arrived at Montreal, in Canada, of a victory so glorious and honourable to the British arms, and particularly so to the hero, LORD NELSON, the Commander in Chief; the inhabitants of that city delivered themselves up to every demonstration of joy. Not satisfied, however, with a transient acclamation, they determined upon a measure of a more durable nature, and, at a meeting of the inhabitants, convened on the occasion, it was agreed to enter into a subscription to defray the expence of erecting a monument to perpetuate the memory of Lord Nelson, whose many gallant exploits had so essentially served his country. A liberal subscription having taken place, a committee was appointed to carry the measure into execution. The committee, the more effectually to perform this, communicated their intentions to three

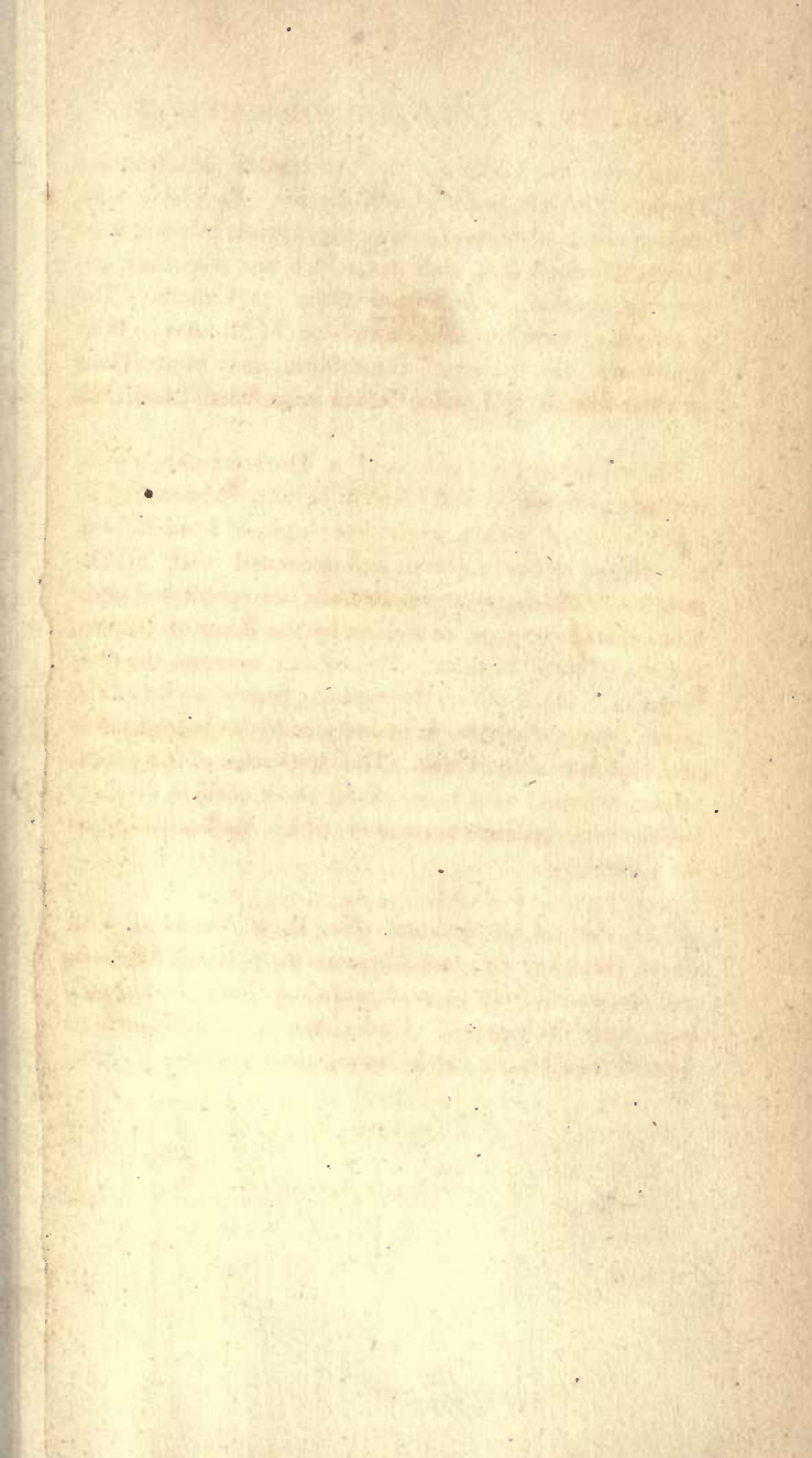
COLUMN TO LORD NELSON'S MEMORY.

gentlemen in London, Sir Alexander Mackenzie,* Thomas Forsyth, and John Gillespie, Esquires, who, having obtained drawings of an appropriate column, from Robert Mitchell, Esq. architect, which met with their entire approbation, transmitted them to Canada. The gentlemen, forming the committee at Montreal, fully approving the design of the column, gave instructions to their friends in London for its immediate execution.

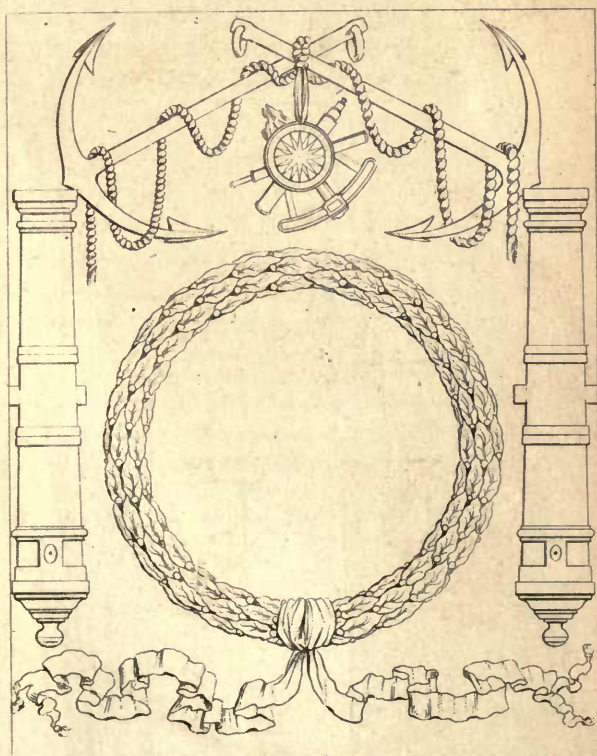
The monument is to consist of a Doric column, which, with its pedestal, is sixty feet in height, surmounted by a fine colossal statue, eight feet high, of Lord Nelson, represented in his uniform, and decorated with all the insignia of the honours which have been conferred upon him by his sovereign, as well as by the King of Naples, and the Grand Signior. The column assumes the character of a naval pillar, through the happy device of the torus, representing the form and size of the largest cable of a first-rate ship of war. The four sides of the pedestal are enriched with bass reliefs; three of them displaying the most brilliant actions in which his Lordship had been engaged.

The side of the pedestal (No. 1), is decorated with naval trophies, viz. two Cannons supporting Anchors, and suspended from these, a maritime Compass, a Quadrant, and Telescopes. Under these, in a Wreath of Laurel, containing the following inscription:—

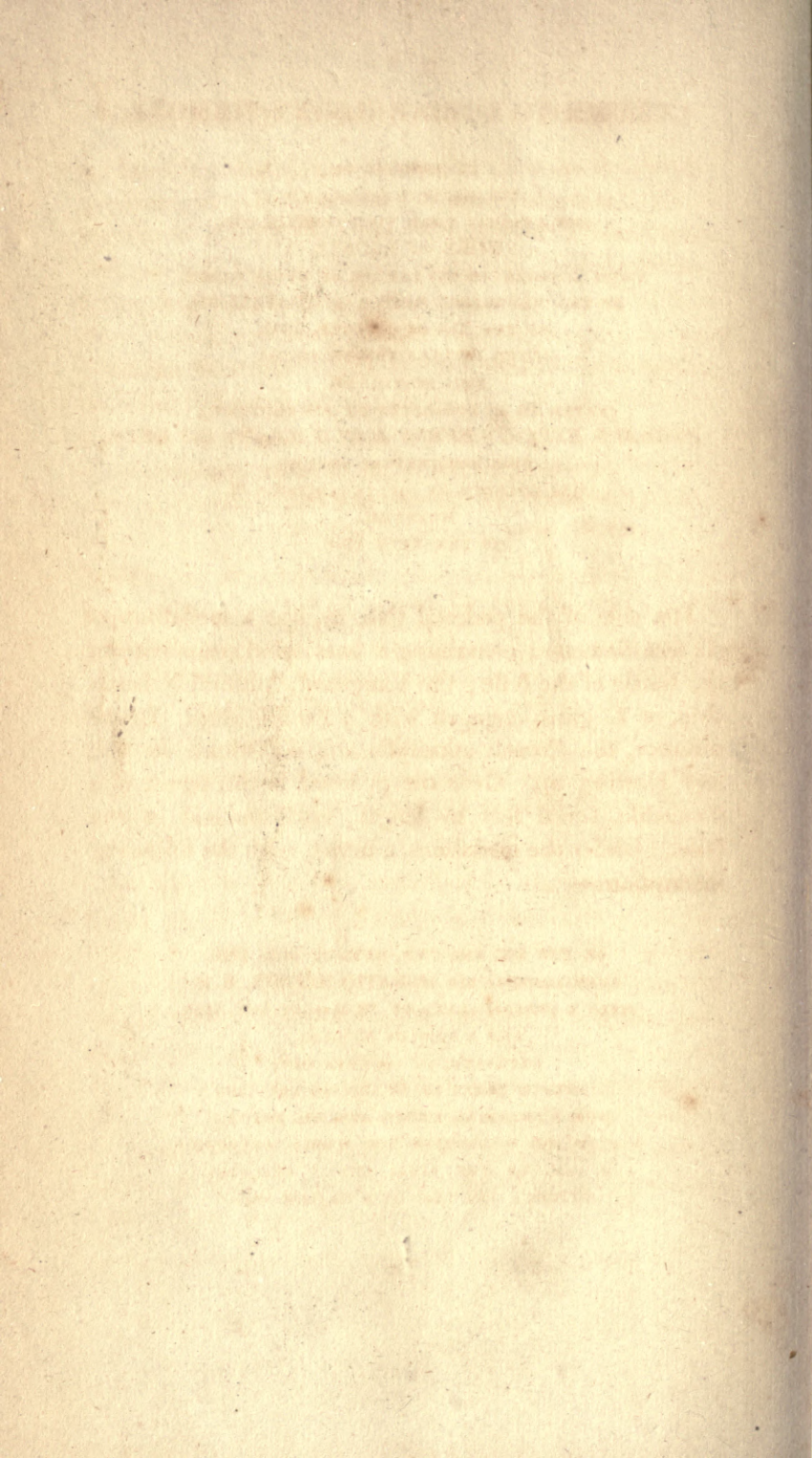
* The celebrated American Traveller.







Engraved by George Cooke



COLUMN TO LORD NELSON'S MEMORY.

IN MEMORY OF
THE RIGHT HONOURABLE
VICE-ADMIRAL LORD VISCOUNT NELSON,
DUKE OF BRONTÉ,

WHO TERMINATED HIS CAREER OF NAVAL GLORY,
IN THE MEMORABLE BATTLE OF TRAFALGAR,
ON THE 21st OF OCTOBER, 1805.

AFTER INCULCATING BY SIGNAL
THIS SENTIMENT,

(NEVER TO BE FORGOTTEN BY HIS COUNTRY,)
ENGLAND EXPECTS EVERY MAN WILL DO HIS DUTY.

THIS MONUMENTAL COLUMN
WAS ERECTED BY THE INHABITANTS OF
MONTREAL,
IN THE YEAR 1808.

The side of the pedestal (No. 2), has a medallion of six feet diameter ; containing a bass relief, representing the Battle of the Nile ; the Vanguard, Admiral Nelson's ship, of 74 guns, engaged with a French ship. In the distance, the French admiral's ship L'Orient, on fire, and blowing up. Over the pedestal is the figure of a Crocodile, seven feet in length, emblematical of the Nile. Under the medallion, a tablet, with the following inscription:—

ON THE 1ST. AND 2ND. DAYS OF AUG. 1798.
REAR-ADMIRAL SIR HORATIO NELSON, K. B.
WITH A BRITISH FLEET OF 12 SAIL OF THE LINE,
AND A SHIP OF 50 GUNS,
DEFEATED, IN ABOUKIR BAY,
A FRENCH FLEET OF 13 SAIL OF THE LINE,
AND 4 FRIGATES, UNDER ADMIRAL BRUEYS;
TAKING AND DESTROYING THE WHOLE, EXCEPTING
2 SAIL OF THE LINE, AND 2 FRIGATES,
WITHOUT THE LOSS OF A BRITISH SHIP.

COLUMN TO LORD NELSON'S MEMORY.

The side (No. 3), has a medallion of the former dimensions, in which is an alto relief, representing the landing of Lord Nelson from the barge at Copenhagen, and holding a conference with the Crown Prince, accompanied with their attendants, when an immediate truce was agreed upon in order to give time for the negotiation of a peace. Under the medallion, a tablet, with the following inscription :—

THE RIGHT HONOURABLE VICE-ADMIRAL LORD
VISCOUNT NELSON, DUKE OF BRONTÉ,
AFTER HAVING ON THE 22ND. OF APRIL, 1801,
WITH 10 SAIL OF THE LINE, AND 2 SHIPS
OF 50 GUNS, SUNK, TAKEN, OR DESTROYED,
THE DANISH LINE MOORED FOR THE DEFENCE
OF COPENHAGEN, CONSISTING OF 6 SAIL OF
THE LINE, AND 11 SHIP BATTERIES, AND SUP-
PORTED BY THE CROWN AND OTHER BATTERIES.

HE DISPLAYED GREAT PRUDENCE AND FORTI-
TUDE IN THE SUBSEQUENT ARRANGEMENTS WITH
THE DANISH GOVERNMENT, WHEREBY THE EF-
FUSION OF HUMAN BLOOD WAS SPARED; AND
THE CLAIMS OF HIS COUNTRY RE-ESTABLISHED.

On the side (No. 4), a medallion of the preceding dimensions, in which is a representation of the most distinguished part of the Battle of Trafalgar :—The Victory, Lord Nelson's flag-ship, taking the Santissima Trinidad, the Spanish rear-admiral's flag-ship, of 140 guns; and, at the same time, engaging the Redoubtable, a French 74, from the mizen-top of which Lord Nelson was mortally wounded. The Temeraire, of 98 guns, ranged along-side of the Redoubtable, is also engaging Le Fougueux, of 74 guns. Under the medallion, a tablet, with the following inscription :—

COLUMN TO LORD NELSON'S MEMORY.

ON THE 21ST. OF OCTOBER, 1805, THE BRITISH FLEET, OF 27 SAIL OF THE LINE, COMMANDED BY THE RIGHT HONOURABLE ADMIRAL LORD VISCOUNT NELSON, DUKE OF BRONTÉ, ATTACKED, OFF TRAFALGAR, THE COMBINED FLEETS OF FRANCE AND SPAIN, OF 33 SAIL OF THE LINE, COMMANDED BY THE ADMIRALS VILLENEUVE AND GRAVINA, WHEN THE LATTER WERE DEFEATED WITH THE LOSS OF 19 SAIL OF THE LINE, CAPTURED AND DESTROYED. IN THIS MEMORABLE ACTION HIS COUNTRY HAS TO LAMENT THE LOSS OF HER GREATEST NAVAL HERO, BUT NOT OF A SINGLE SHIP.

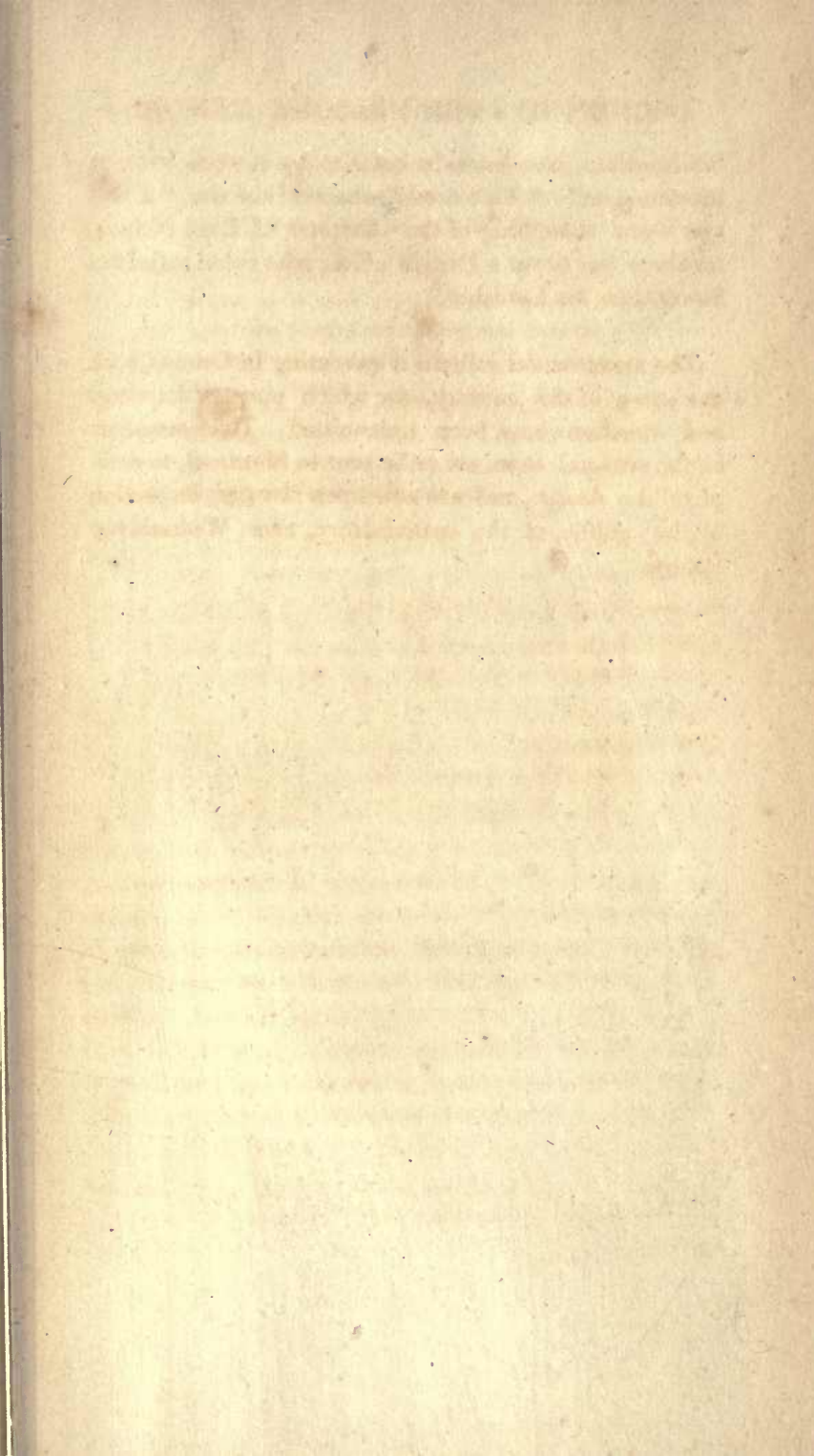
The above ornaments have been executed in artificial stone, at Coade and Sealy's manufactory, south side of Westminster Bridge, and were modelled in a correct manner, and elegant taste, under the immediate direction of Mr. Mitchell. The artificial stone has been at this manufactory, in the course of forty-years experience, brought to the greatest perfection, and is of such a texture as not to yield to any of the elements.

A circumstance took place while the work was carrying on, which deserves notice. A sailor having found his way to the manufactory, who had been in the flag-ships in the several actions in which Lord Nelson was engaged, struck with the figure of his Lordship, he embraced it with the greatest enthusiasm, sending forth ejaculations expressive of the highest praise of his Lordship; then turning round to Mr. Sealey, exclaimed—"This is really a grand *figure* of the gallant Admiral. I hope it is made of good stuff, and that it will be as lasting as the world." "I have nothing to fear upon that score," replied the proprietor of the manufactory, "for

COLUMN TO LORD NELSON'S MEMORY.

his Lordship has been in hot fire for a week without intermission." "Ah master," observed the tar, "I find you know something of the character of Lord Nelson, for there was never a British officer who could stand fire better than his Lordship."

The monumental column is executing in Canada, with the stone of the country, for which purpose drawings and directions have been transmitted. The ornaments in the artificial stone are to be sent to Montreal, to complete the design, and are now open for the inspection of the public, at the manufactory, near Westminster Bridge.





CONDORCET.

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STATUE.—PETITOT.

CONDORCET, member of the three Academies of France, was in the enjoyment of considerable reputation, both as an author and a scholar, at the commencement of the Revolution. Nominated successively, deputy to the Legislative Assembly and to the Convention, he was proscribed during the reign of Robespierre and his party, and remained for some time concealed in the house of a friend. When the penalty of death was promulgated against those who granted an asylum to persons in his situation, Condorcet was compelled to quit the place of his retreat, and wandered for two days about the neighbourhood of Paris, not knowing where to reside. Overcome by hunger, he went into an inn, where he was immediately recognised; and, not being able to produce a passport, was conducted to Bourg-la-Reine, where he was thrown into a dungeon. The day following, some persons were dispatched to interrogate him, when he was discovered dead. It is surmised that, being certain of the fate that awaited him, he formed the resolution of terminating his days by poison, which he had for some time carried about him.

This personage has been represented by the artist in his costume as representative of the people. He holds in his

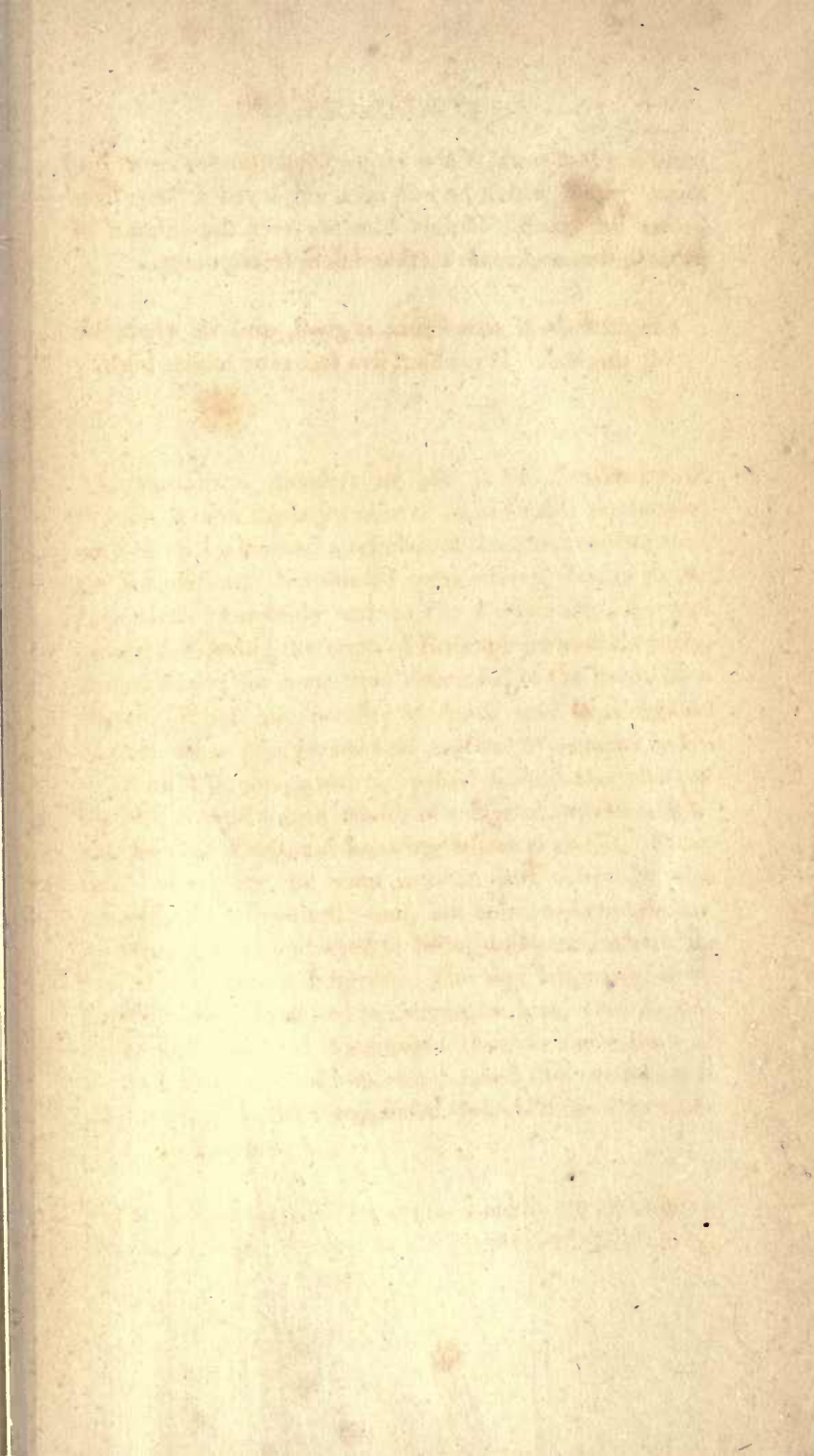
CONDORCET.

hand his last work, "*Sur la perfectibilité de l'esprit humain*," upon which he had been employed a little time before his death. Beside him are seen the column of proscription and some mathematical instruments.

The attitude of this figure is good, and its character
hly marked. It is about five feet nine inches high.

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Engraved by George Cooke, from a Print by Devilliers.. Senr

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THE

DISCOBOLUS IN THE ACTION OF
THROWING HIS DISCUS.

ANTIQUÉ STATUE.

THE wrestler inclines forward, all his body rests upon his right leg, and his right arm is extended behind him. He holds in his hand the discus that he is in the attitude of throwing. It was necessary to give motion to the figure, and to avoid contortion. This double motive is attained in the statue before us, which is copied from one of the most celebrated works of antiquity.

Myron, who lived under Pericles, had executed in bronze a Discobolus, of which there exist several copies, and of which the action is similar to this statue. The testimony of authors, combined with these statues, have assisted materially in the restoration of the Discobolus. Few statues have descended to us in a more mutilated state. There remained only the trunk and the thighs.

This admirable specimen of the antique belonged to the Museum at the Vatican, where it was placed by the desire of Pope Pius VI. It was discovered, a few years

THE DISCOBOLUS, &c.

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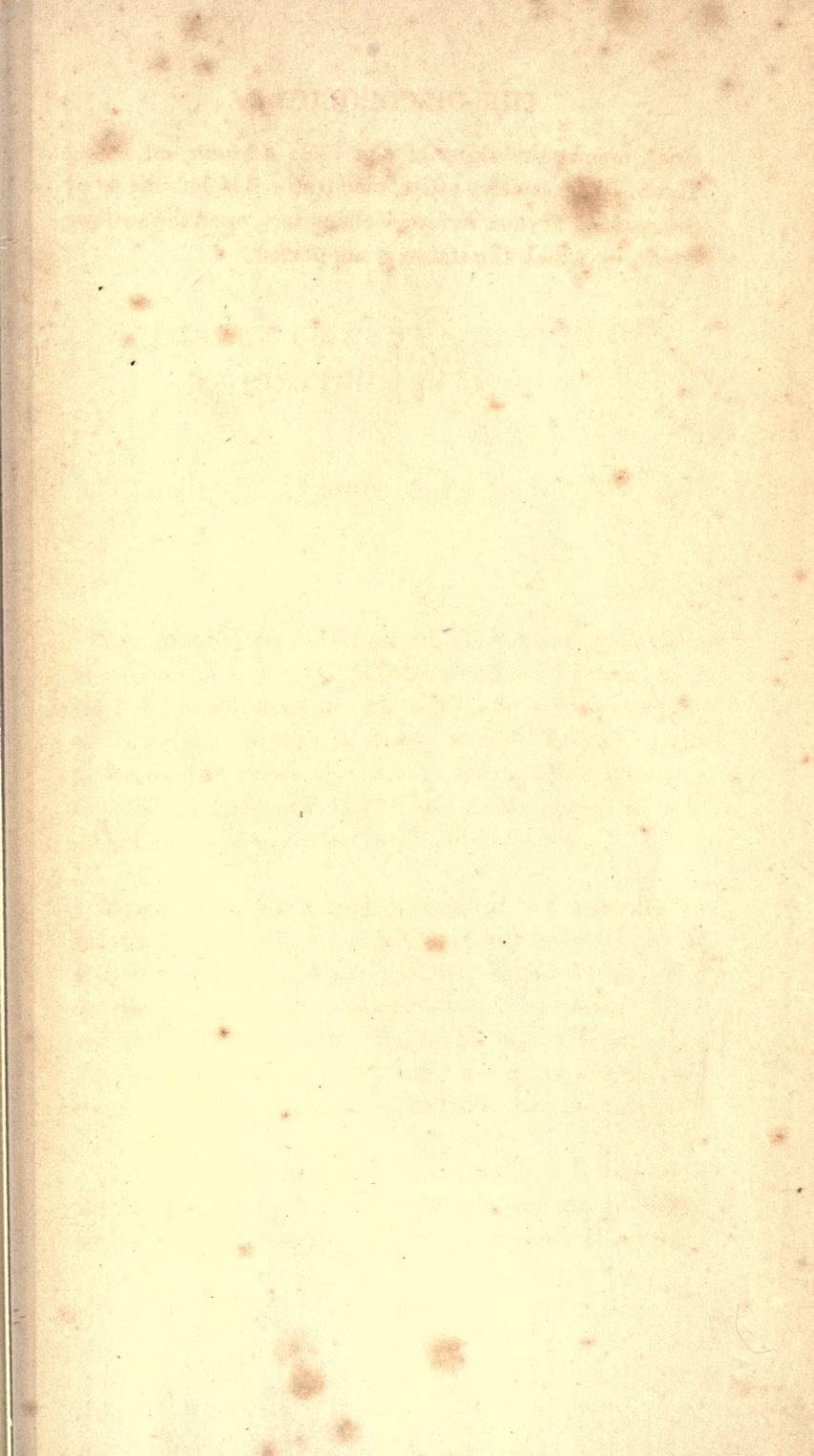
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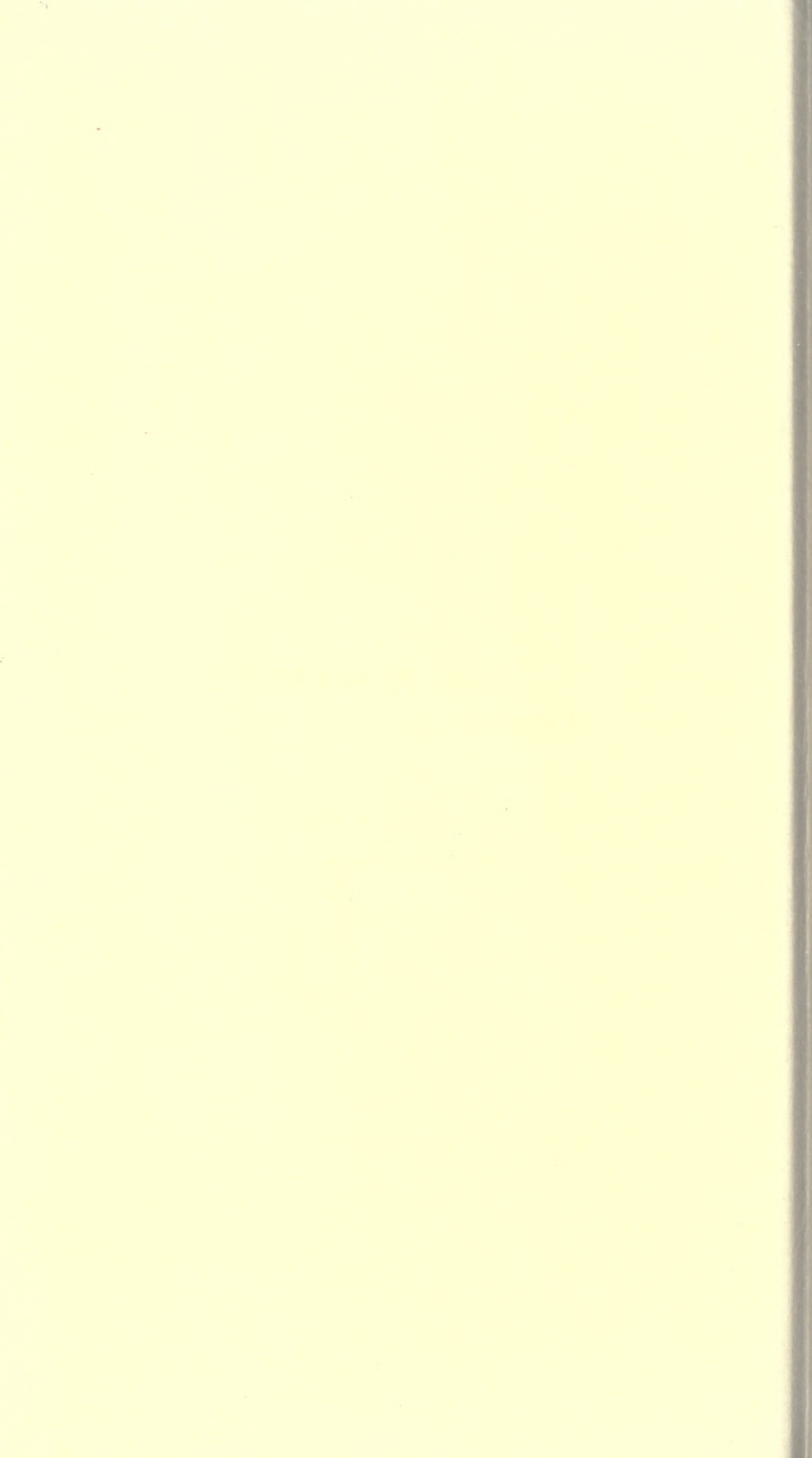


THE CONSTITUTION

and under the name of the Fifth Amendment, which
shall be a permanent and unchangeable law, and shall
be the basis of the Government, and shall be the
law, by which the state is supported.







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